EASY METHOD HOW TO PLAY THE MANDOLIN

A VERY EASY
AND PRACTICAL SYSTEM
CONTAINING
JUST THE NECESSARY MATERIAL
FOR
SELF INSTRUCTION

Not Authorised For Circulation In
Australia or New Zealand
Except Through
J. Albert & Son, Ltd., Sydney.

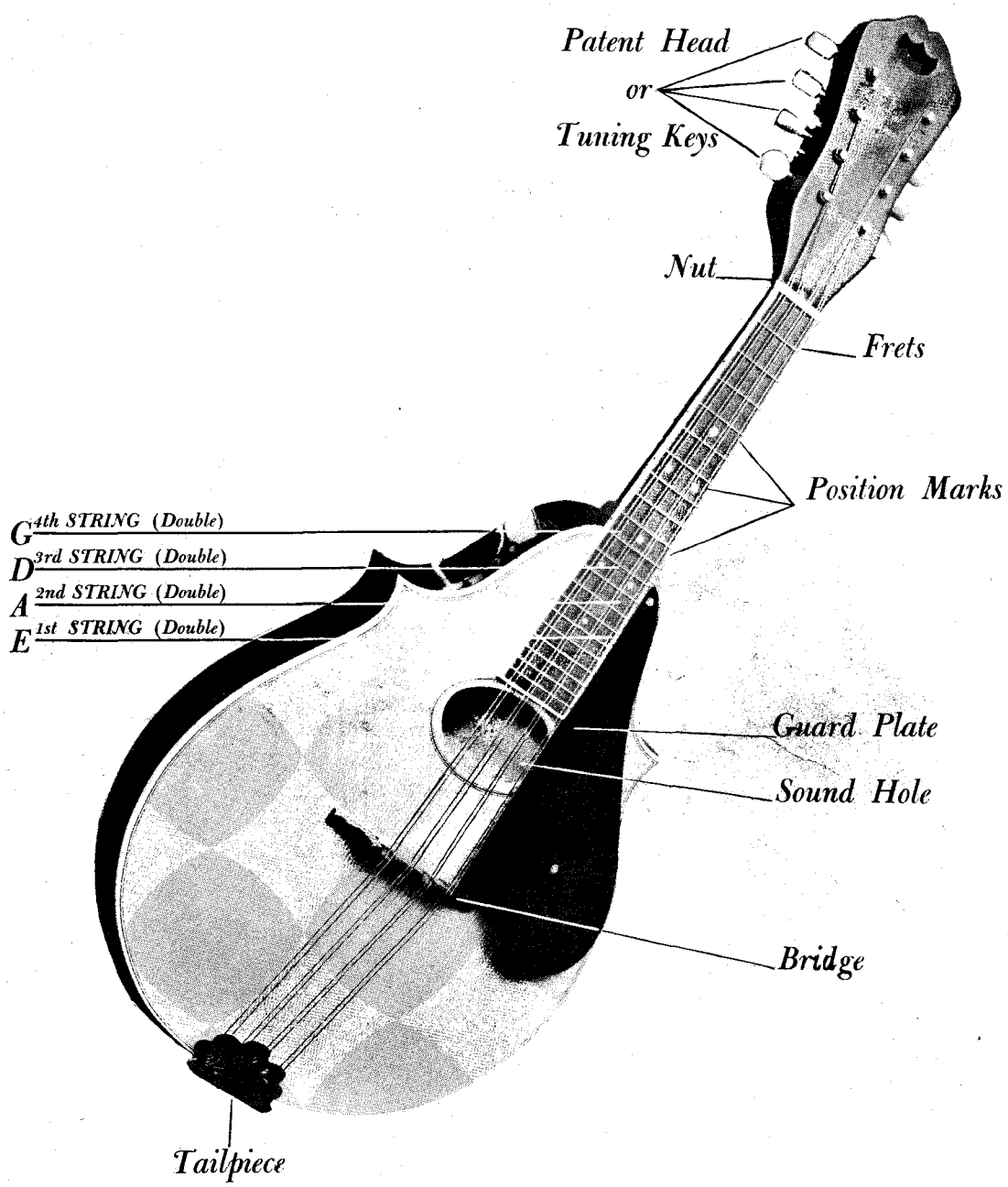
STARMER

REG. TRADE MARK
A
KAMIKI
Publication
WM. J. SMITH MUSIC CO. INC.

Copyright 1926 WM. J. SMITH MUSIC CO. INC. NEW YORK.
MADE IN U.S.A.

THE MANDOLIN

and description of its parts

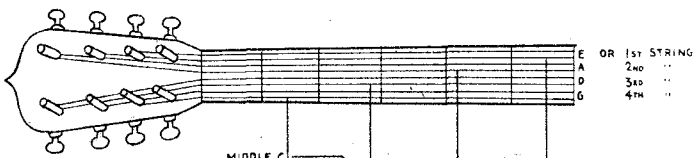


Copyright 1926 by Wm. J. Smith Music Co. Inc. New York
International Copyright Secured and Reserved

THREE WAYS TO TUNE THE MANDOLIN

HOW TO TUNE YOUR MANDOLIN FROM THE PIANO

THE MANDOLIN HAS FOUR DOUBLE STRINGS, EACH PAIR BEING TUNED IN UNISON AND CONSIDERED AND NAMED AS ONE STRING



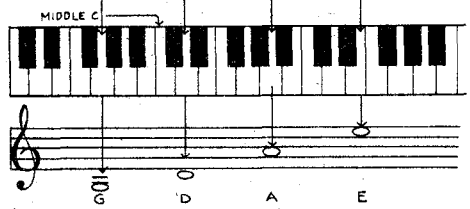
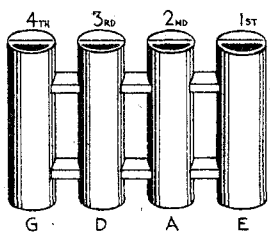


DIAGRAM SHOWING THE LOCATION OF THE STRINGS ON THE PIANO FORTE

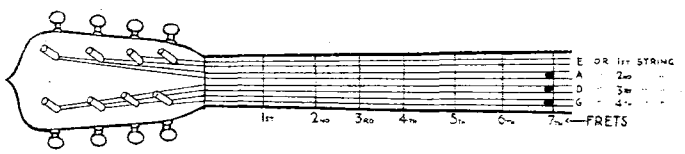
MANDOLIN TUNER



WHEN A PIANO IS NOT AVAILABLE. THE MANDOLIN TUNER WILL BE FOUND A VALUABLE AID TO THE BEGINNER IN LEARNING TO TUNE. IT CONSISTS OF FOUR BLOW PIPES PITCHED G-D-A AND E TO WHICH THE FOUR STRINGS OF THE MANDOLIN ARE TUNED . . . . .

HOW TO TUNE WITHOUT AID OF PIANO OR TUNER

TUNE THE G OR 4TH STRING AS LOW AS WILL PRODUCE A GOOD TONE, THEN PLACE THE FINGER DIRECTLY BEHIND THE 7TH FRET OF THE 4TH STRING AND TUNE THE OPEN 3RD STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND THE 7TH FRET OF THE 3RD STRING AND TUNE THE OPEN 2ND STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND THE 7TH FRET OF THE 2ND STRING AND TUNE THE OPEN 1ST STRING IN UNISON . . . . . .



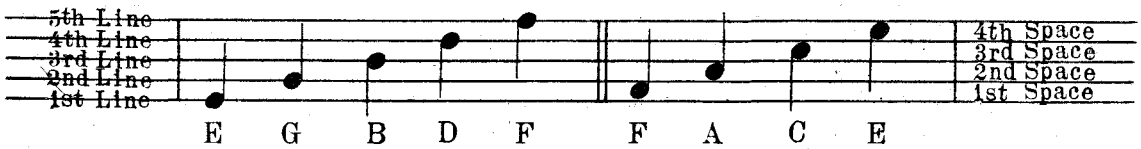
Copyright 1934 By

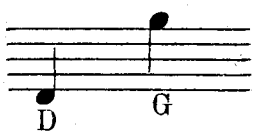
WM. J. SMITH MUSIC CO. Inc. N.Y.

International Copyright Secured and Reserved

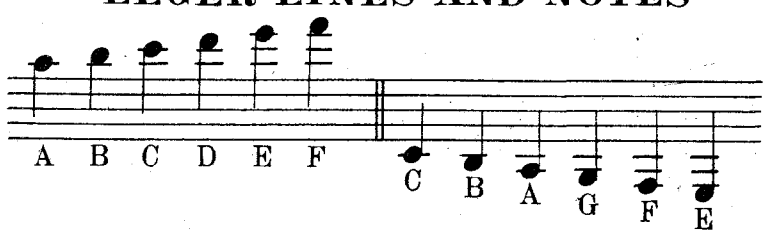
Rudiments of Music

Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

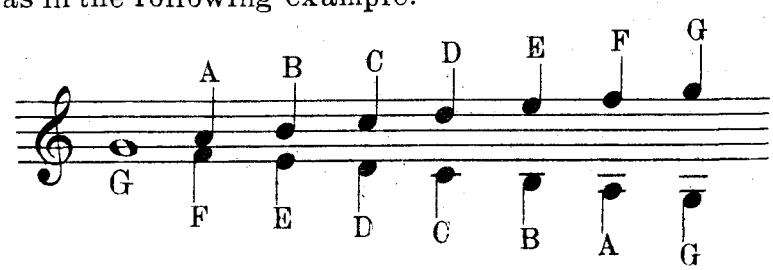
THE STAFF AND NOTES

Immediately below and above the staff are the following two notes, D and G.



Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.

LEGER LINES AND NOTES

The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated– after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

TREBLE CLEF

The Treble Clef, made thus 𝄞, is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.

RUDIMENTS OF MUSIC

It is necessary that the student should be acquainted with the duration of musical notation.

The relative value of the notes is best shown by the following arrangement:

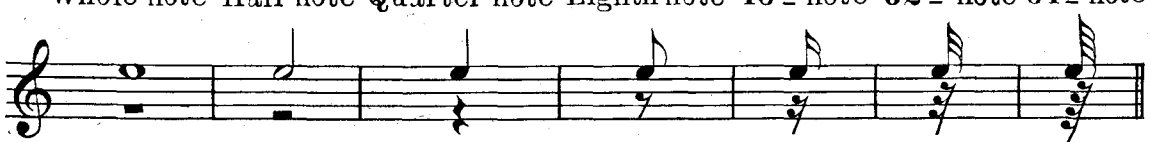
Notes are divided into *Bars* by single or double lines drawn across the stave.

One line is placed after each bar. Each bar contains the same number or value of notes, and must last precisely the same length of time.

Seven characters determine the value of notes, seven the value of rests.

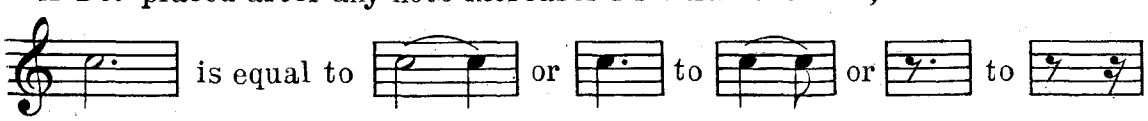
FORMS OF DIFFERENT NOTES AND RESTS

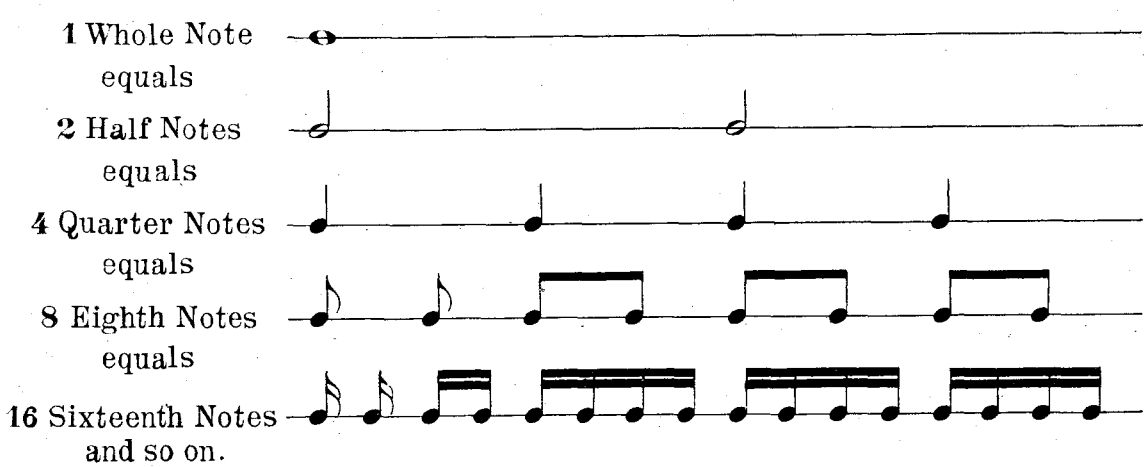
Whole note Half note Quarter note Eighth note 16th note 32nd note 64th note

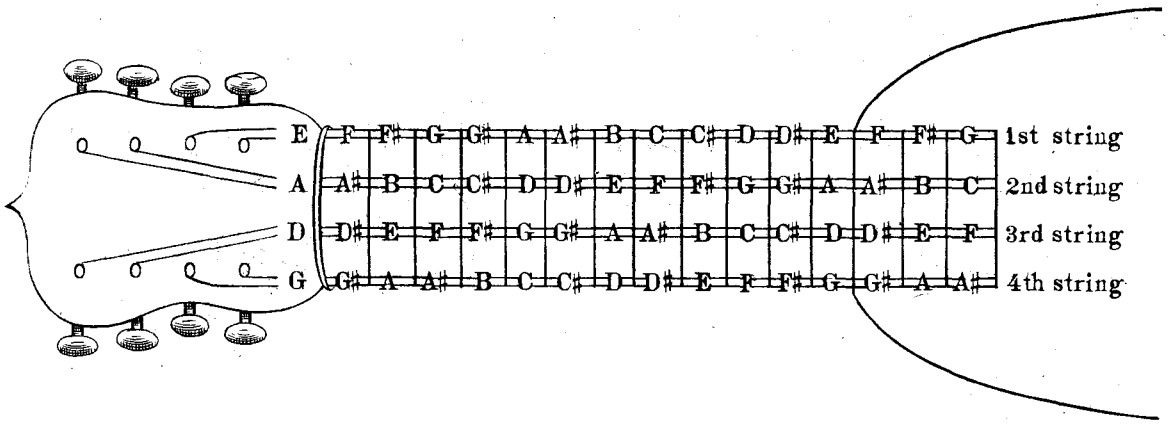


Whole rest Half rest Quarter rest Eighth rest 16th rest 32nd rest 64th rest

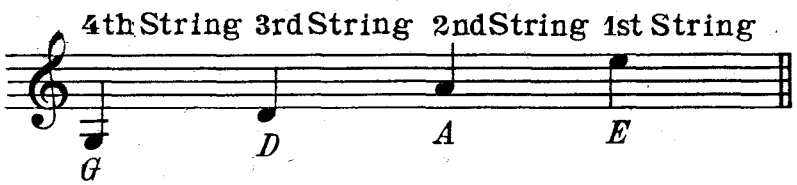
A *Dot* placed after any note increases its value one half, Thus:



COMPARATIVE TABLE
showing the Relative Value of Notes

FINGERBOARD OF THE MANDOLIN


E F F# G G# A A# B C C# D D# E F F# G
A A# B C C# D D# E F F# G G# A A# B C
D D# E F F# G G# A A# B C C# D D# E F
G G# A A# B C C# D D# E F F# G G# A A#
1st string
2nd string
3rd string
4th string

The mandolin has four double strings, each pair being tuned in unison and considered and named as one string. The method of tuning is similiar to the violin, as will be seen in the following, which shows the notation of each string on the staff:



These are the open strings or "open notes" of the instrument. All other notes are obtained by pressing down the strings, at the various frets, with the finger tips of the left hand.

HOW TO BEGIN

Select a chair without arms. Sit in an easy and somewhat erect position, with the right knee crossing the left. The original Roman style of mandolin, with its arched ribs, fits nicely in the curvature of the body; when the instrument is resting on the lap. If a flat back mandolin is used it must be placed further away from the body and tilted backward; the player leaning forward to meet the top edge of the instrument. The left hand supports the neck of the mandolin close to the peg head, in such a manner that the palm of the hand does not touch the back of the fingerboard.

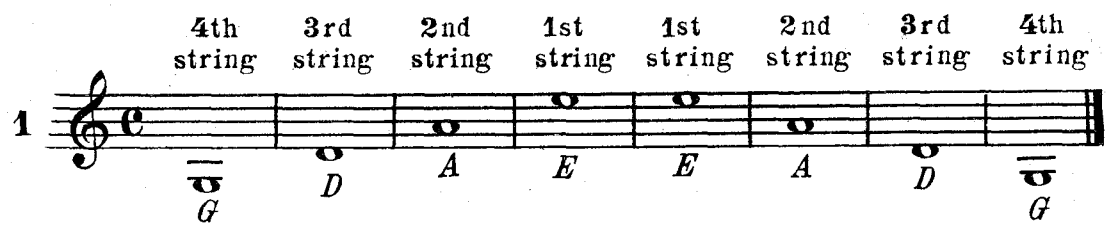
A plectrum or pick, for striking the strings, is held between the thumb and first finger of right hand. Only two kinds of strokes are used_Down and Up. ⊓ indicates the down stroke and ∨ means an up stroke.

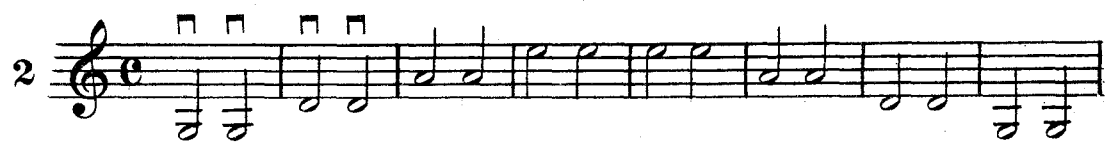
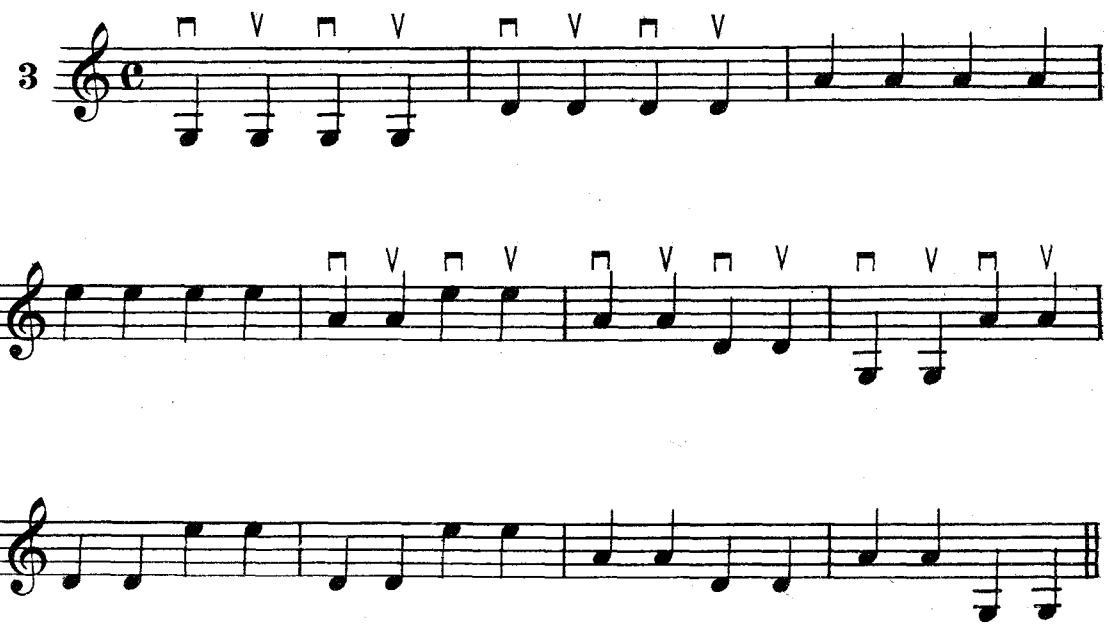
Copyright 1922 by Wm. J. Smith Music Co. Inc. New York

EXERCISES ON THE OPEN STRINGS

These exercises are for the right hand only. Strike each note with a down stroke of the plectrum, letting the plectrum fall against the next string.

This rule applies to all strings except E, when the plectrum takes a downward course after it has struck the string. Count four beats in each measure—"One—two—three—four."

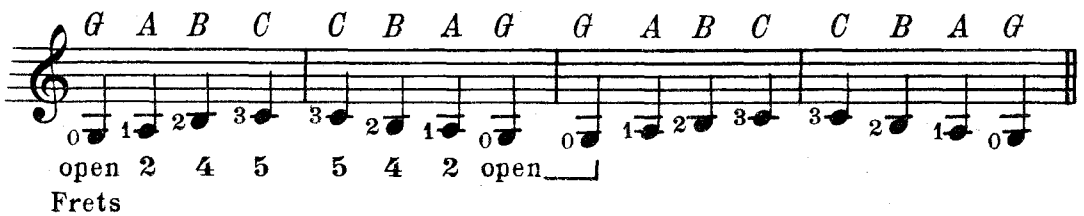
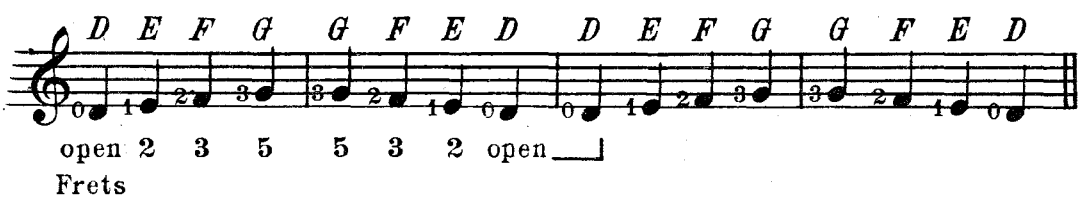


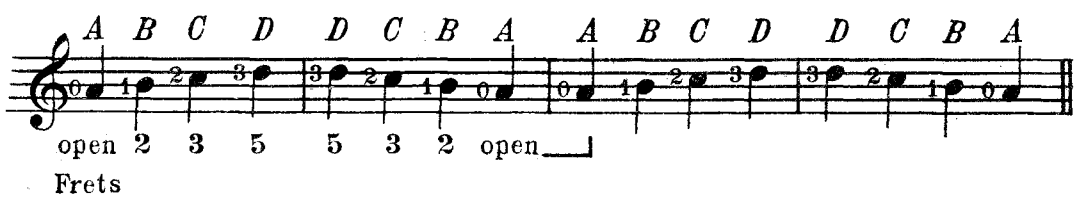
Here we have half notes in each measure. Count two beats for each note. Write the names under the notes before starting to play.

Quarter notes require one beat for each note. In this exercise start with a down stroke and play each alternate note with an up stroke. In executing the up stroke the plectrum takes an upward course, after the stroke is finished, but does not touch the adjoining string.

HOW TO USE THE LEFT HAND

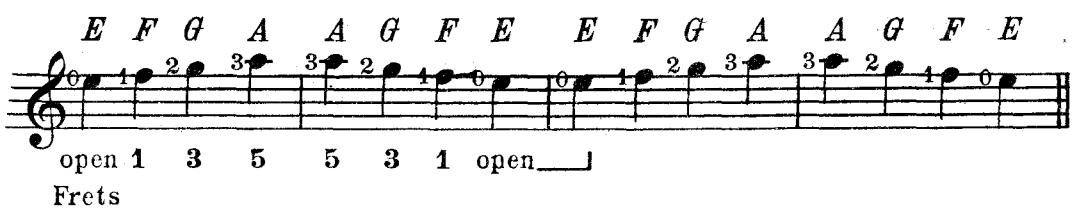
Closed notes on each string are obtained by pressing down the string, close to the designated fret with the finger tips of left hand. O means open string, 1 stands for first finger, 2 second finger, 3 third finger and 4 fourth finger. These figures are generally placed near the notes for guiding the fingers. Other figures under the notes show what fret to use on each string.

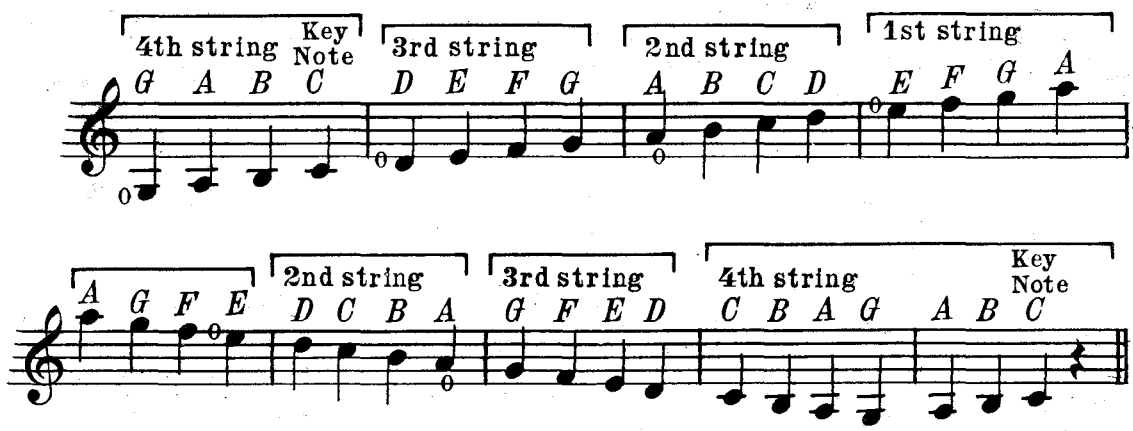
Play all these notes with a down stroke.

Notes on the G or 4th String

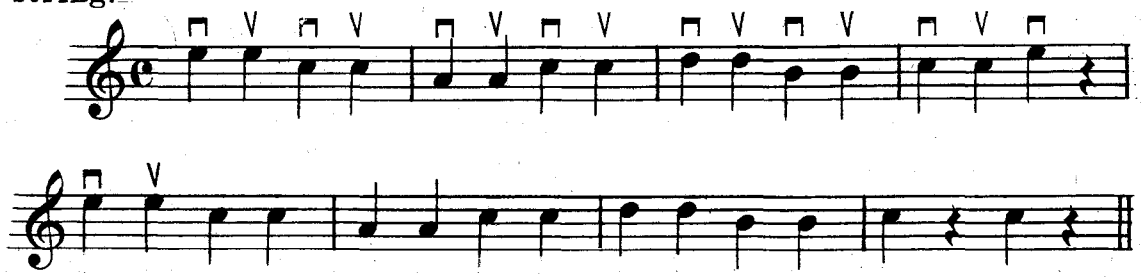
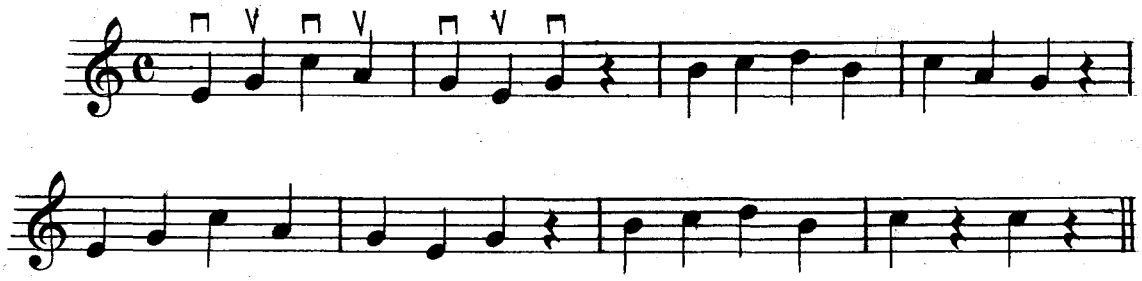
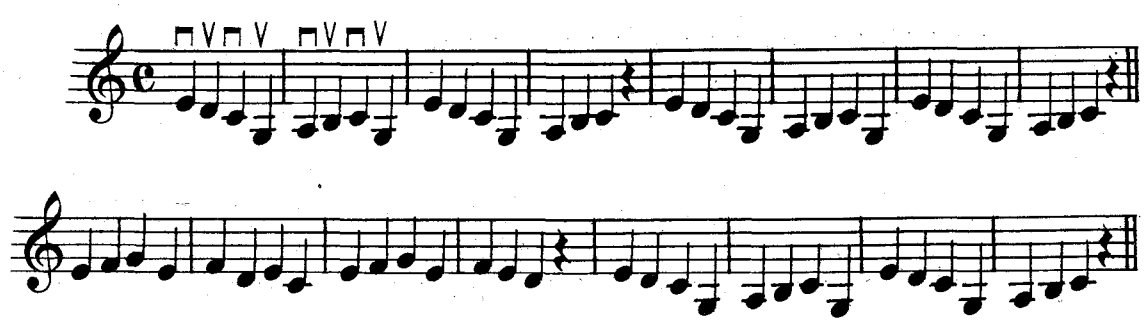
In ascending passages retain the fingers as placed.

Notes on the D or 3rd String

Notes on the A or 2nd String



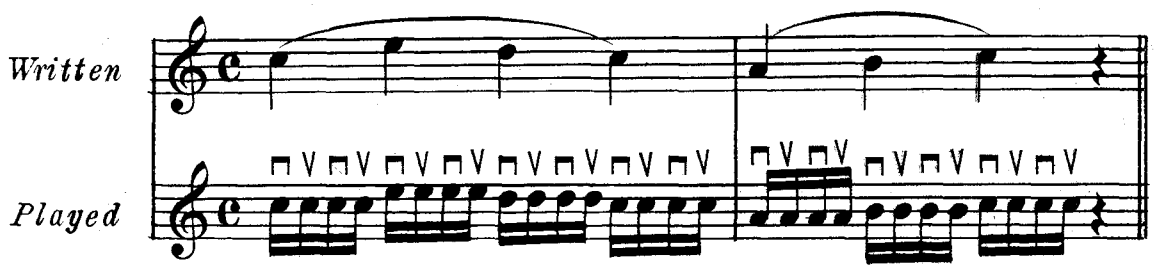
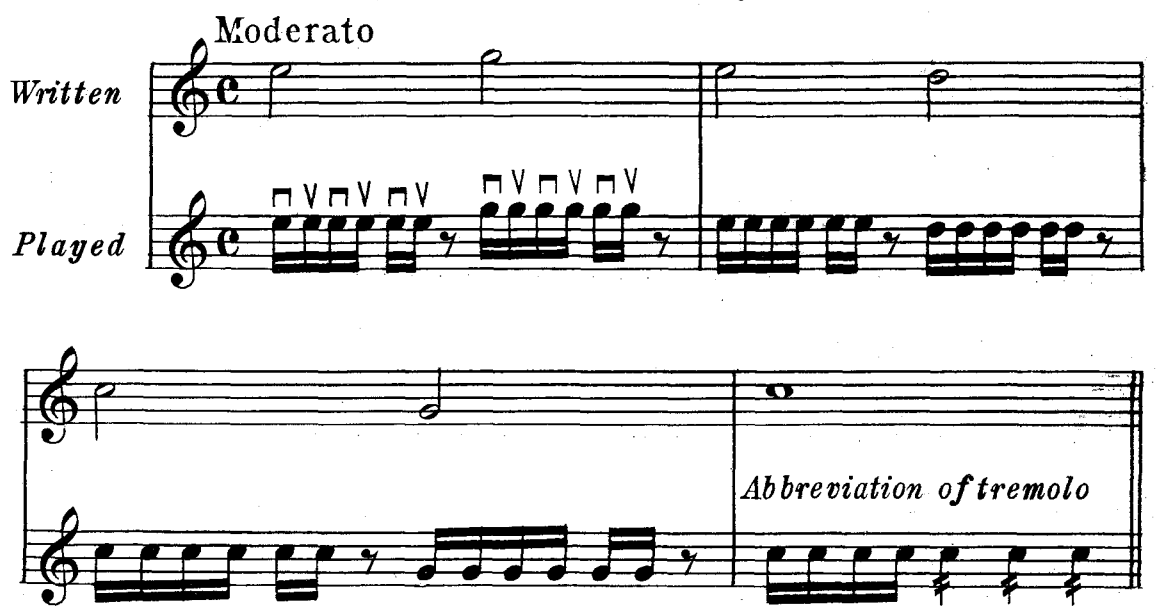
Notes on the E or 1st String

SCALE OF C MAJOR

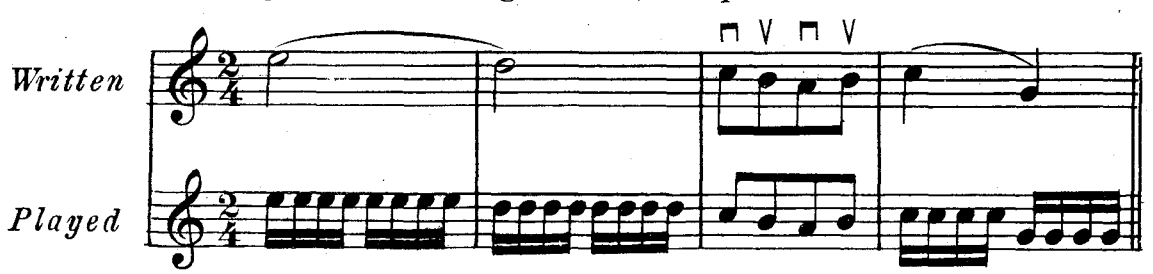


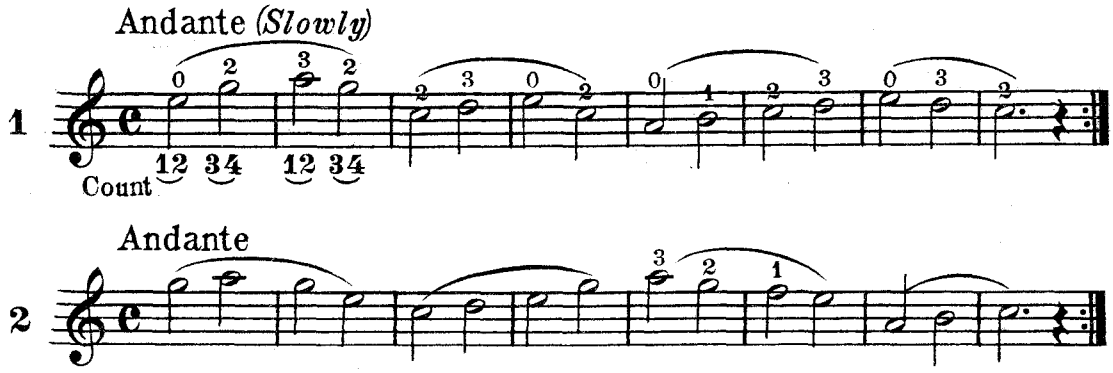
EXERCISES IN THE KEY OF C

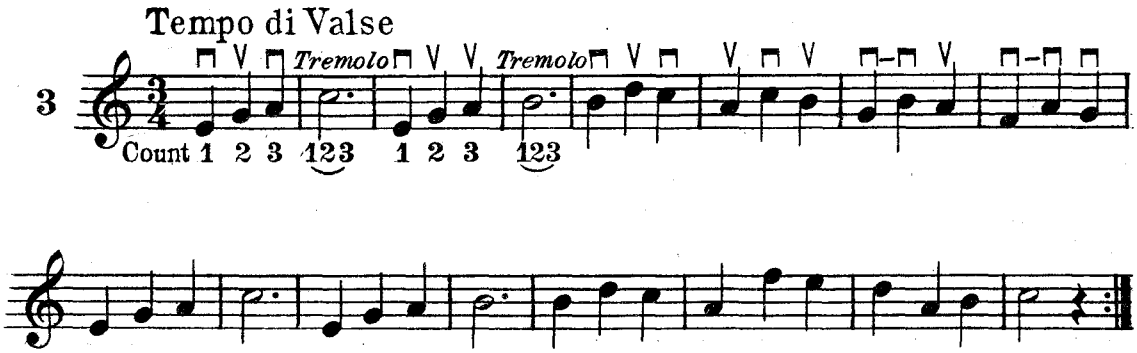
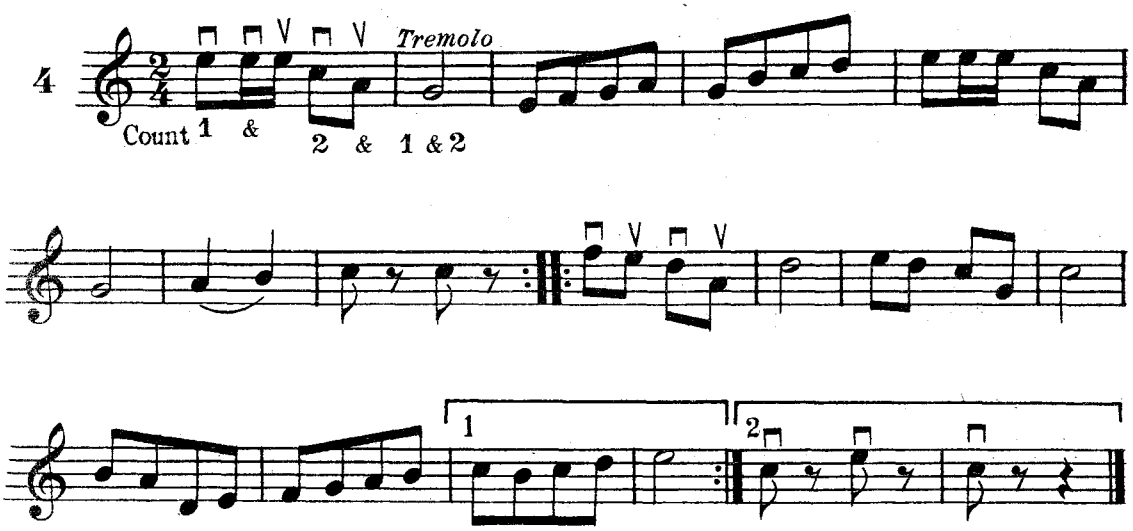
This melody contains five notes. One on the first string and four on the second string.

Here we have a melody of six notes. Four on the second string and two on the third string.

Here we have four notes on the third string and four notes on the fourth string

THE TREMOLO

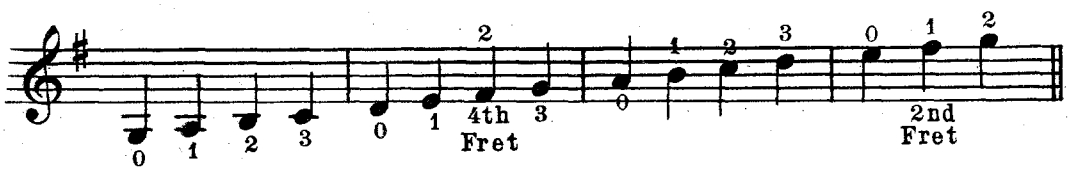
Sustained notes are obtained on the mandolin, by a rapid up and down movement of the plectrum. This is called the tremolo. Notes of long duration, such as whole notes and half notes, are generally played tremolo.

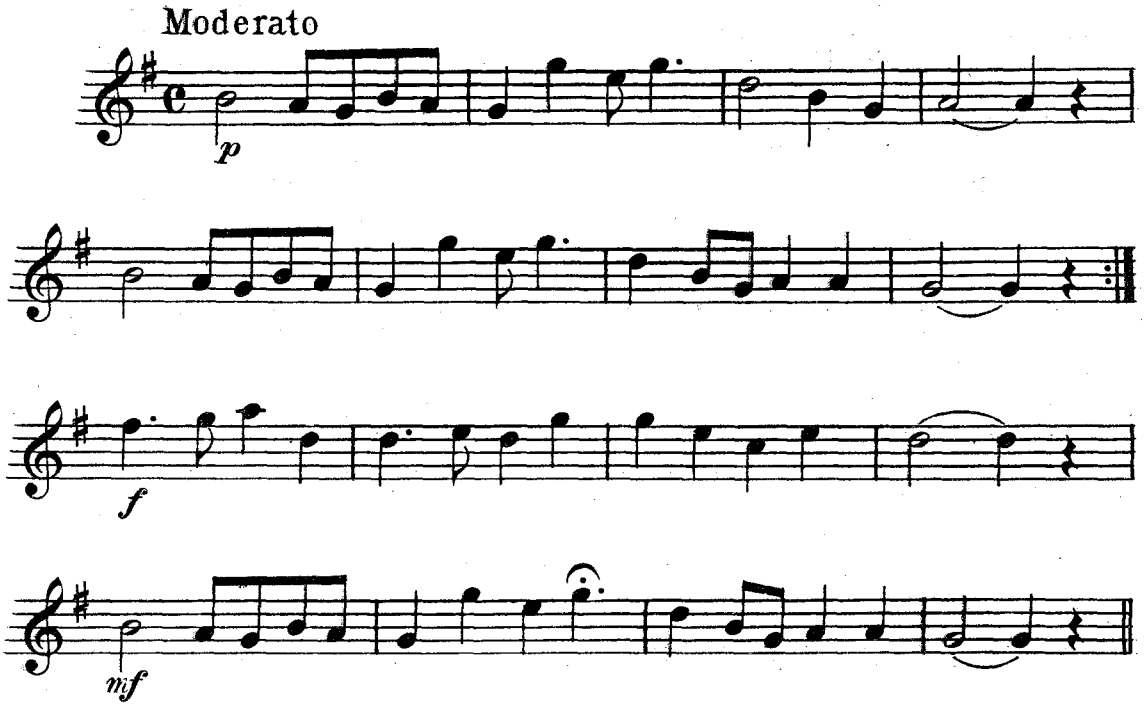
Shorter notes, following each other in succession, may be played tremolo when marked with slurs, as follows.

Half notes, in moderately slow time, must be sustained by the tremolo. When they are not connected by slurs, separate them by a slight break in the tremolo.

When half notes or quarter notes are connected with a slur there should be no break in the tremolo.

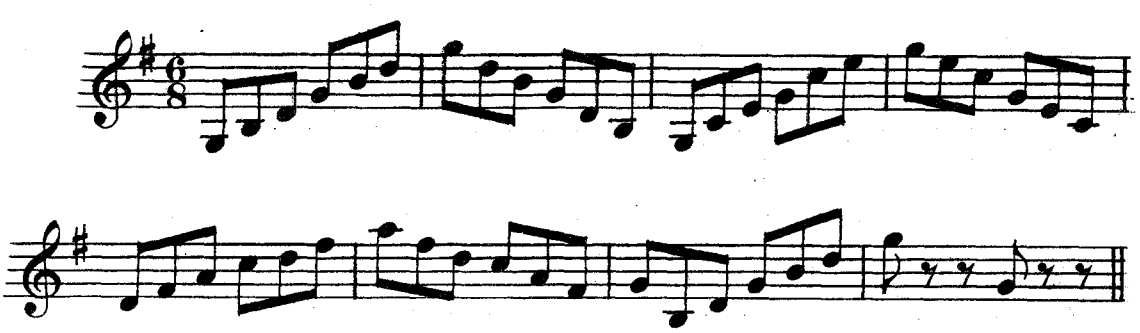
In the following exercise the eighth notes are picked as marked.

TREMOLO EXERCISES

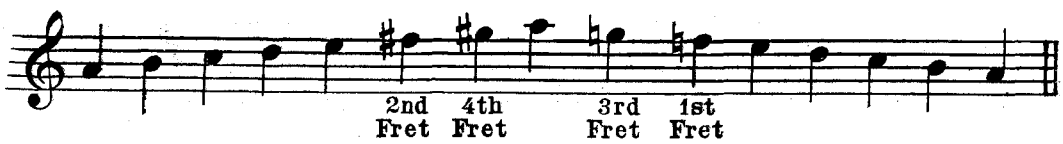


Quarter notes, in waltz time, may be played with a single stroke of the plectrum.

Tremolo only the half notes and connected quarter notes in the following.

KEY OF G MAJOR

Every F is made sharp

Old Folks At Home

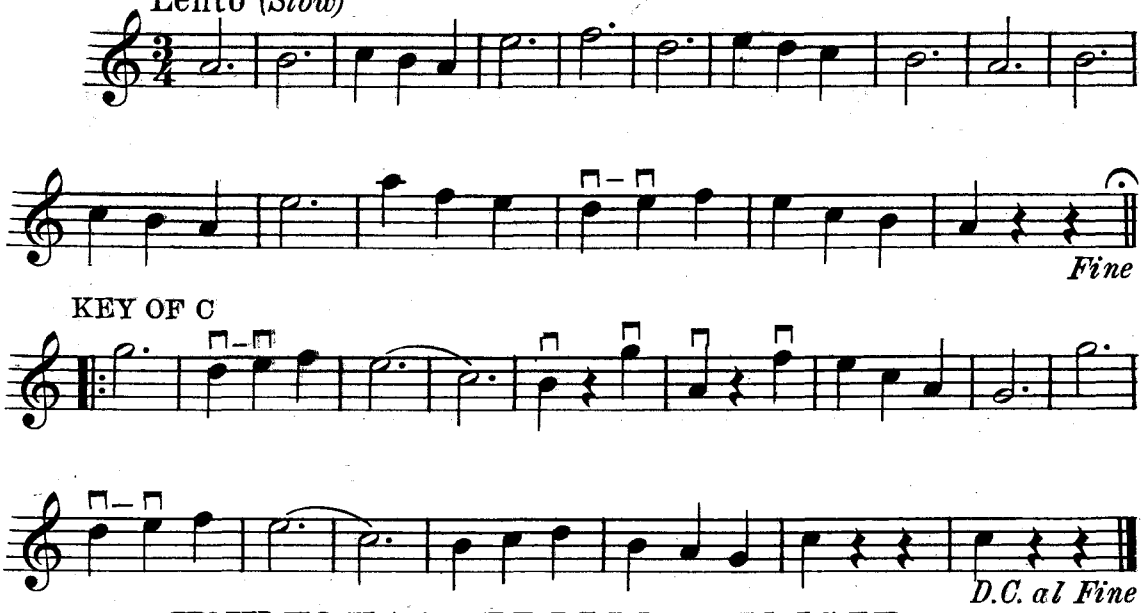


In counting SIX-EIGHT time, the student should count six beats to a measure, accenting the first and fourth beats. Later on he will observe that each measure can be considered as two triplets of eighth notes, each triplet requiring one count.

SCALE OF A MINOR

(Relative of C Major)

Waltz

⊓-⊓ means the plectrum glides from one string to another

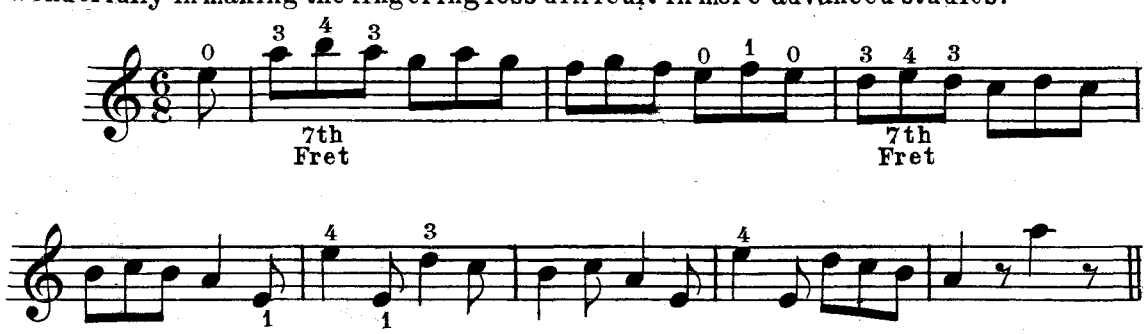
KEY OF A MINOR

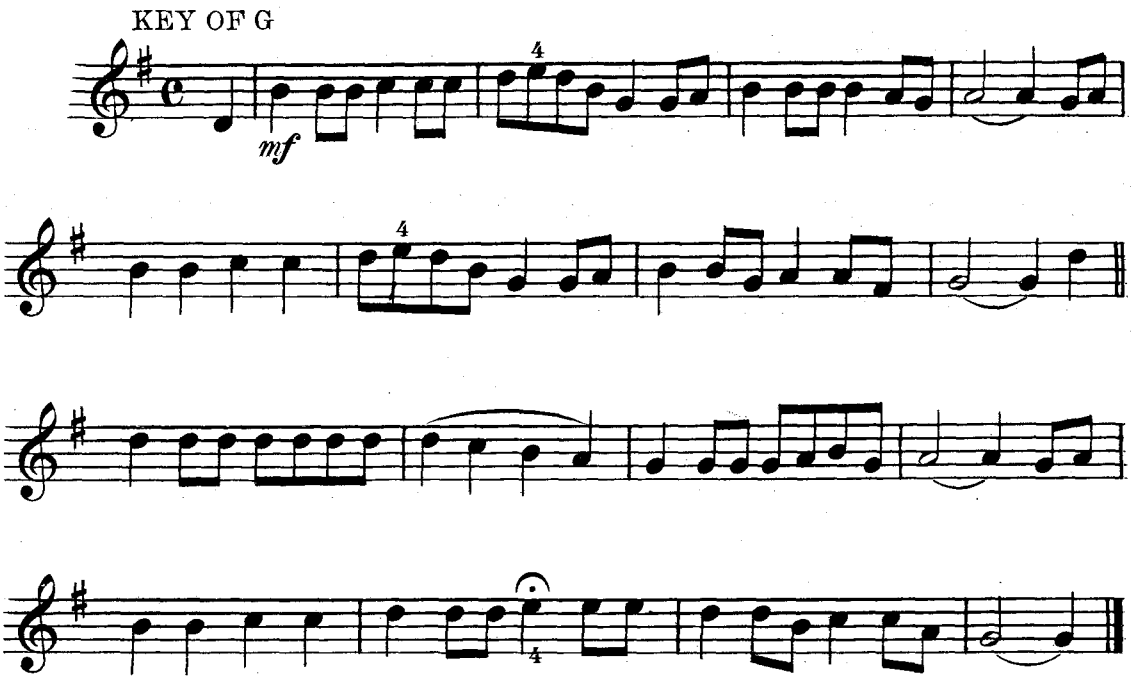
Lento *(Slow)*

HOW TO USE THE LITTLE FINGER

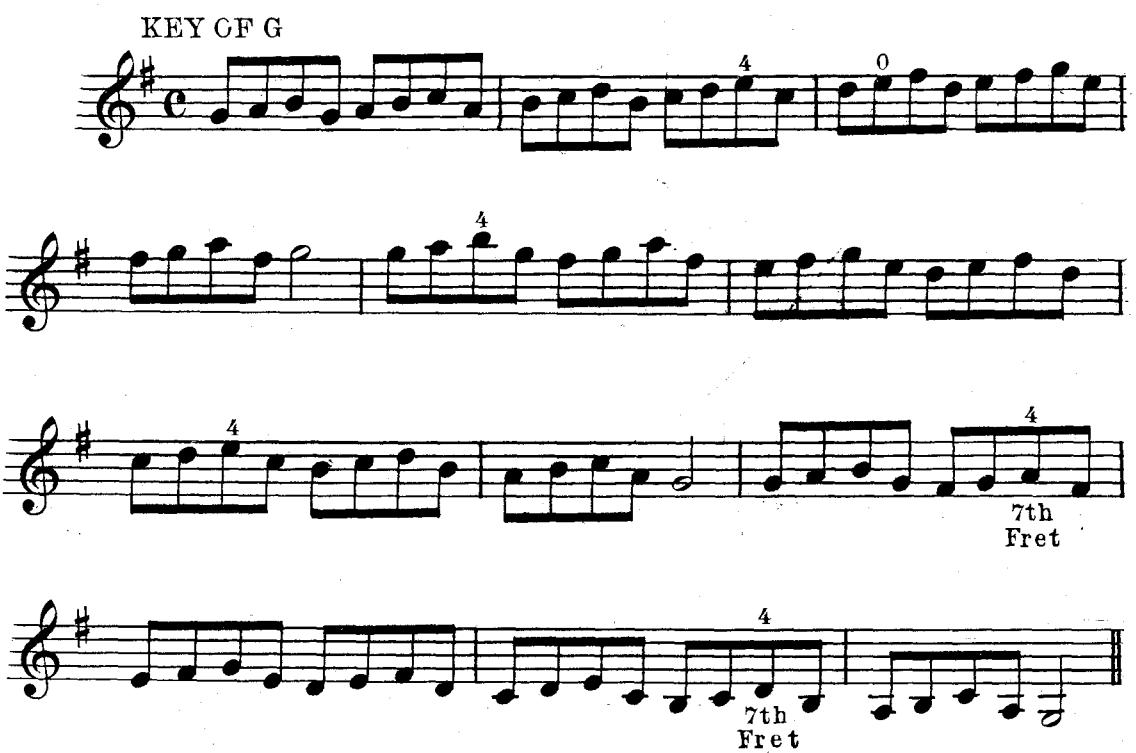
The seventh fret of each string can be reached by the little finger of left hand. High B on the first string, for example, is obtained that way without shifting from the first position.

In a similar manner E can be made on the A string; A can be made on the D string, and D can be played on the G string.

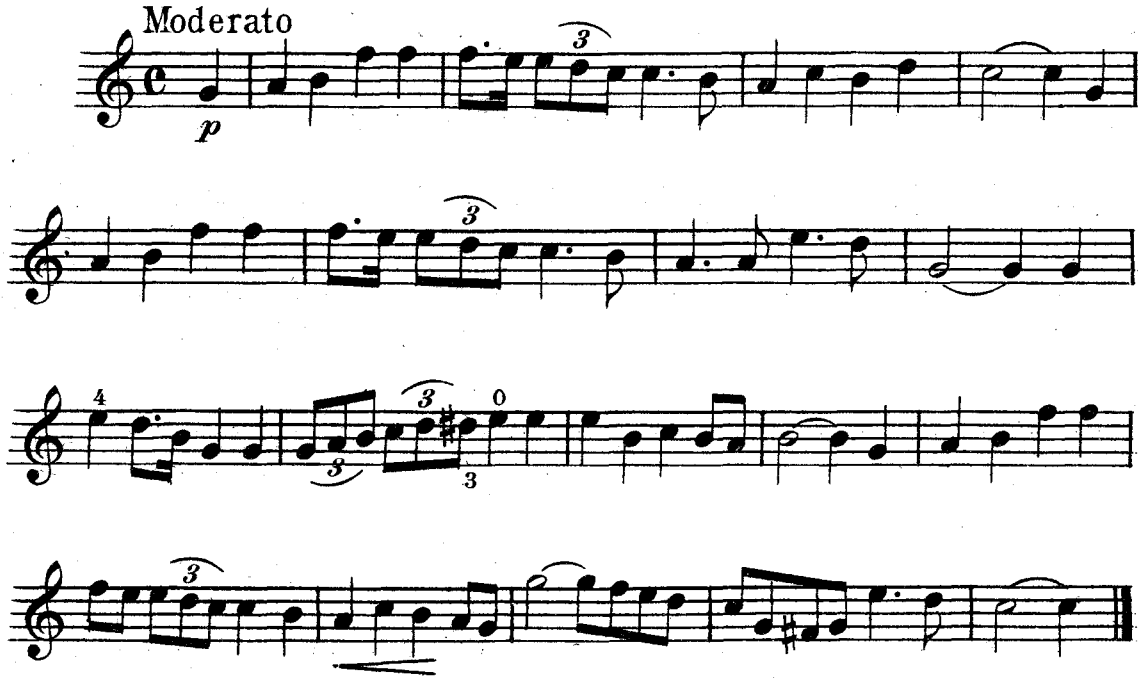
Notes taken thus are marked with a figure 4 and should be carefully observed; they help wonderfully in making the fingering less difficult in more advanced studies.

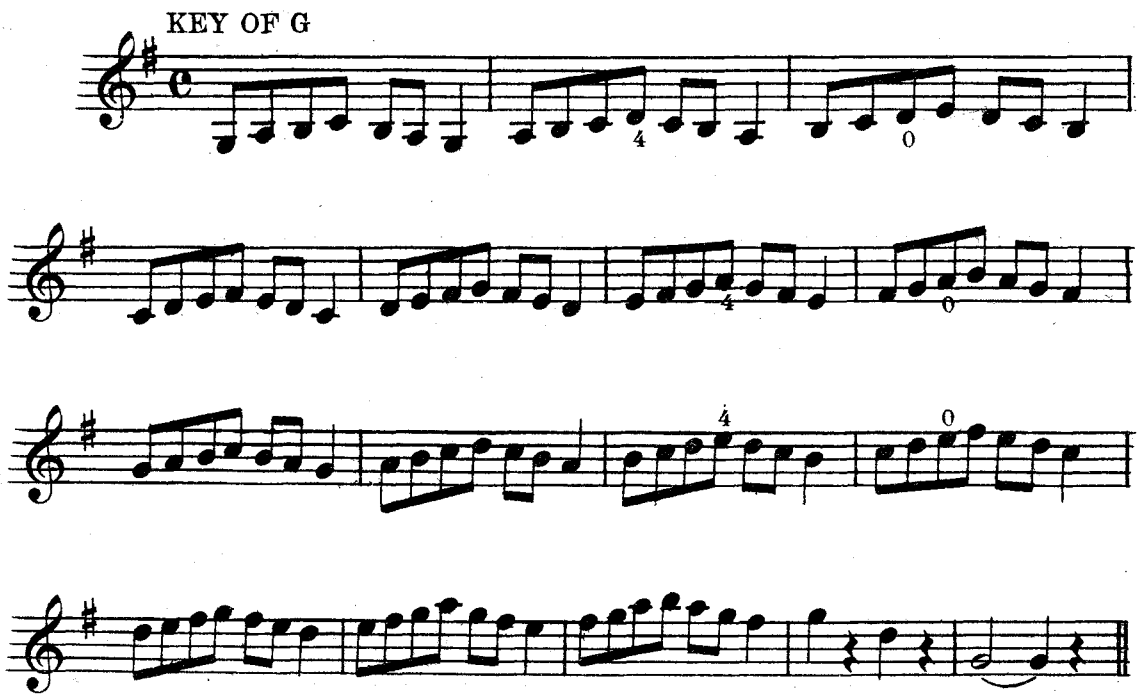


Old Uncle Ned

EXERCISE IN THIRDS

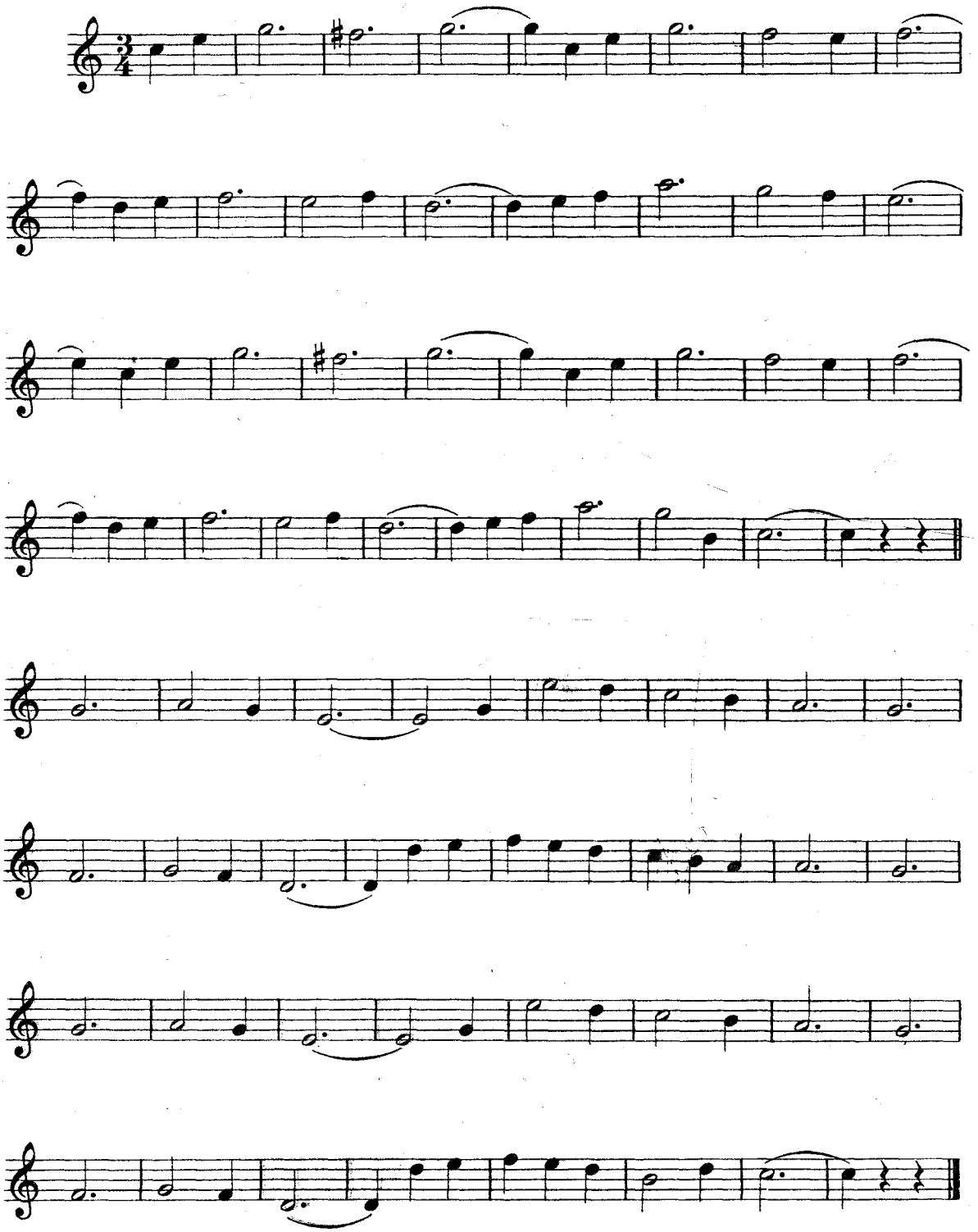
Introducing the little finger on every string

Then You'll Remember Me

KEY OF C

Moderato

EXERCISE IN FOURTHS

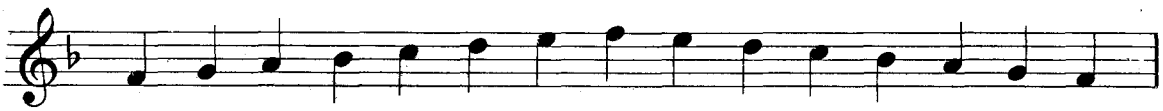
KEY OF G

Hawaiian Mountain Waltz

KAMIKI



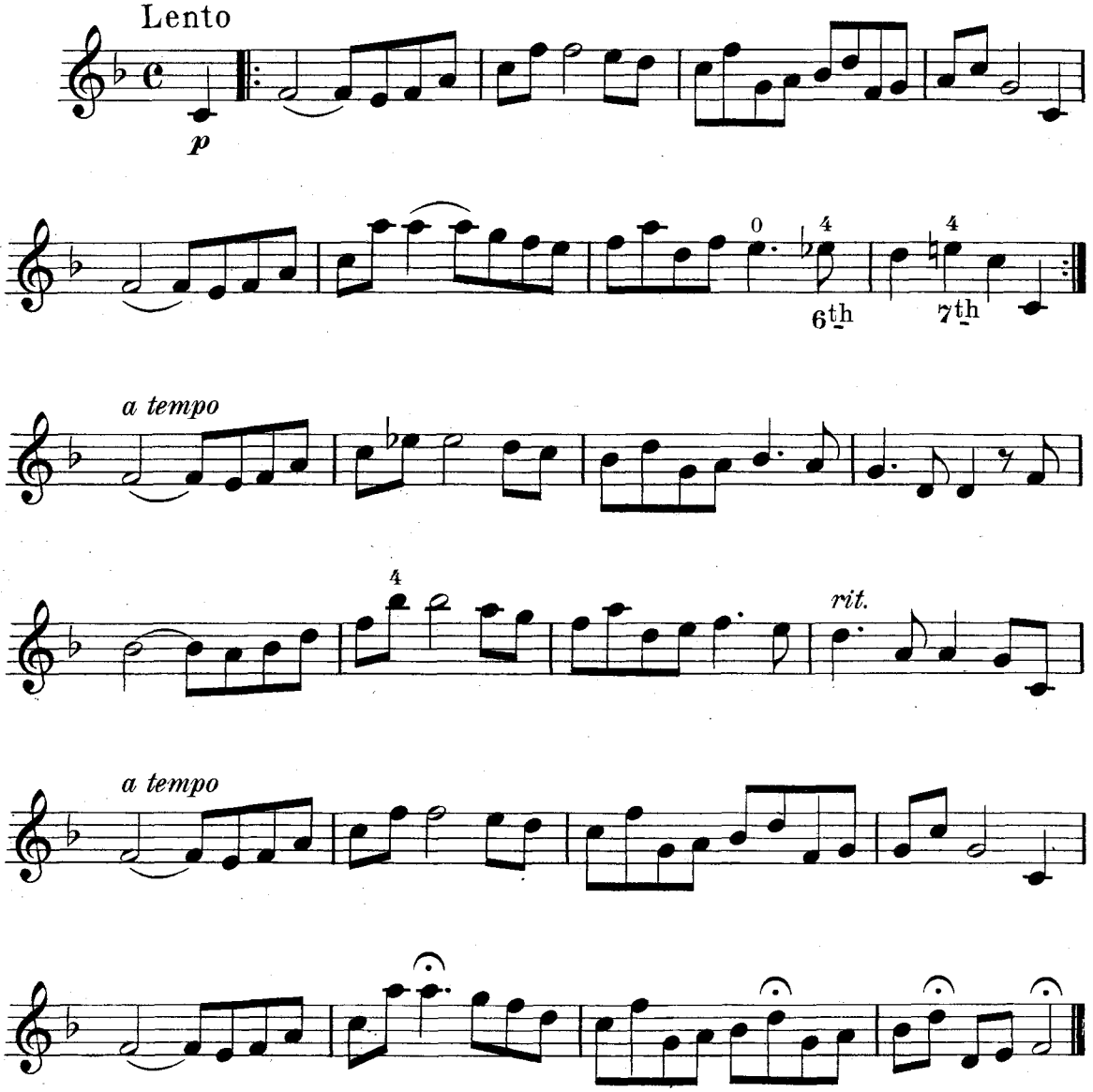
E.Z. Mand.

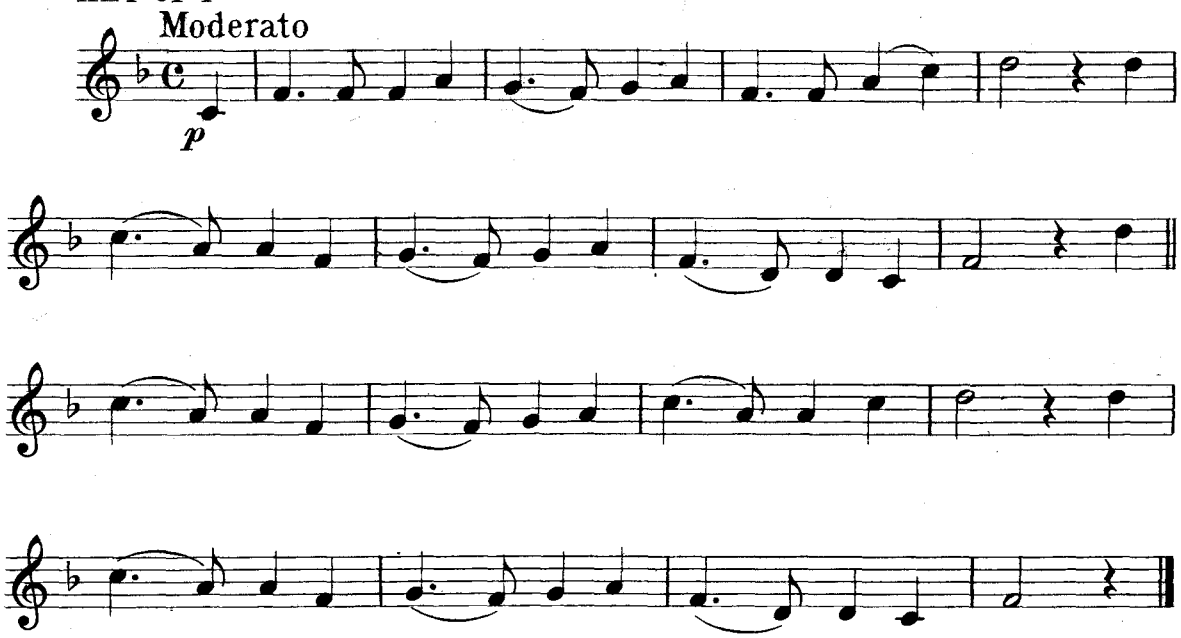
Scale of F Major

Every B is made flat

Träumerei

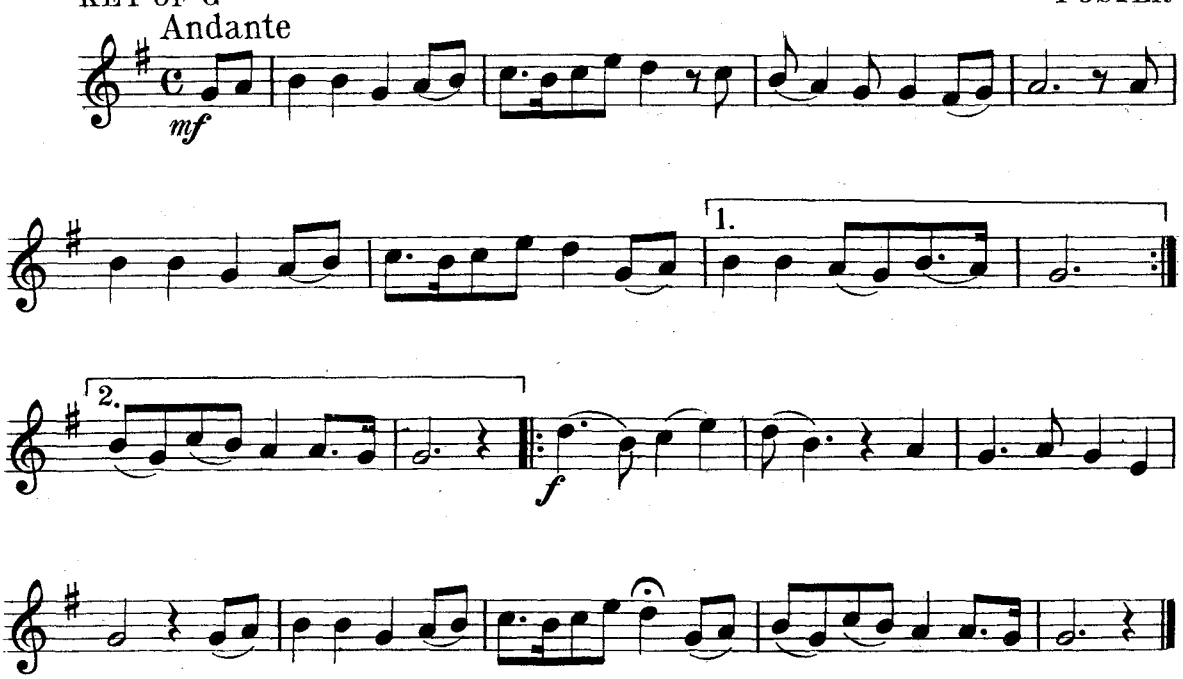
Key of F

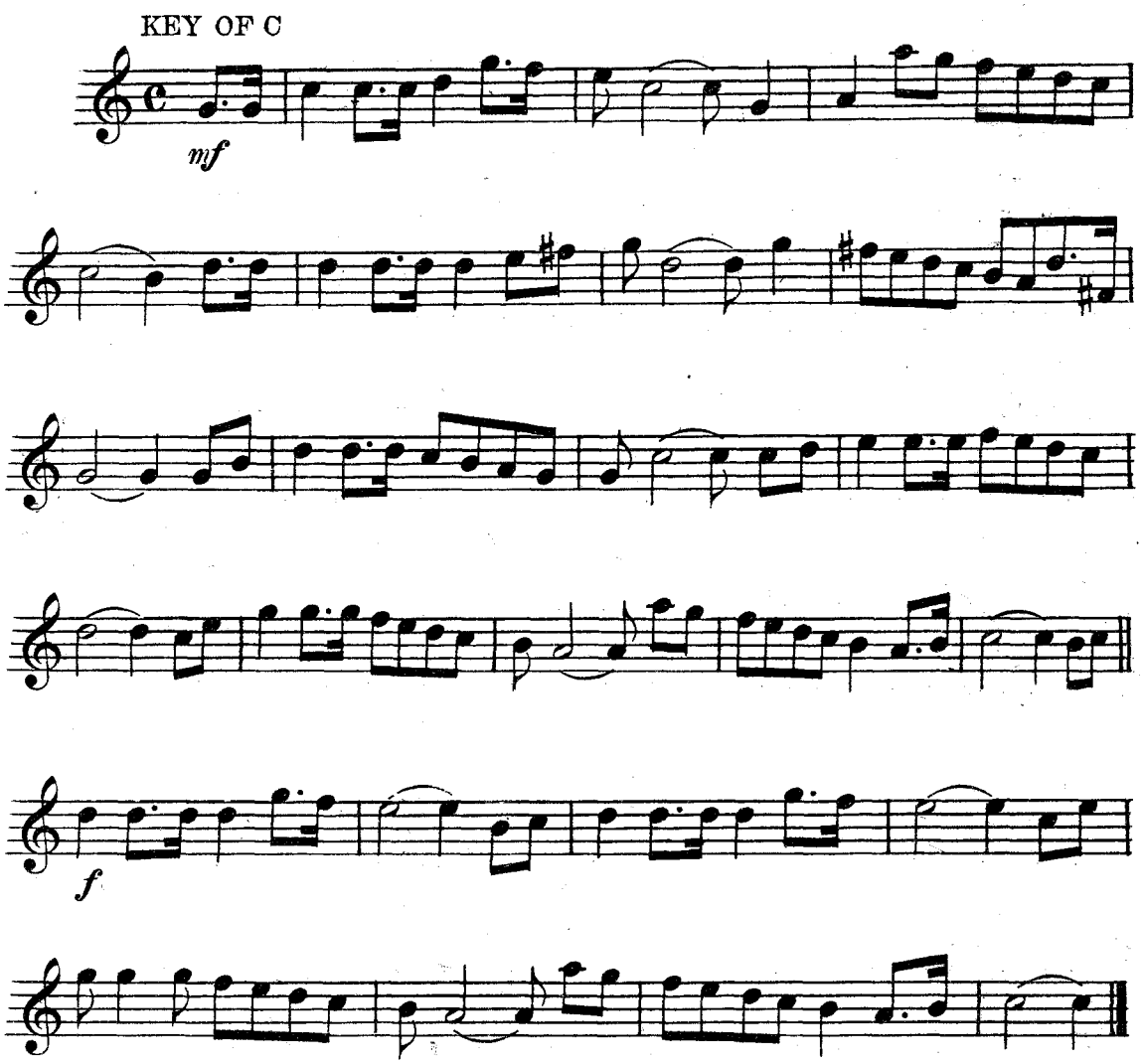
SCHUMANN

Lento

Auld Lang Syne

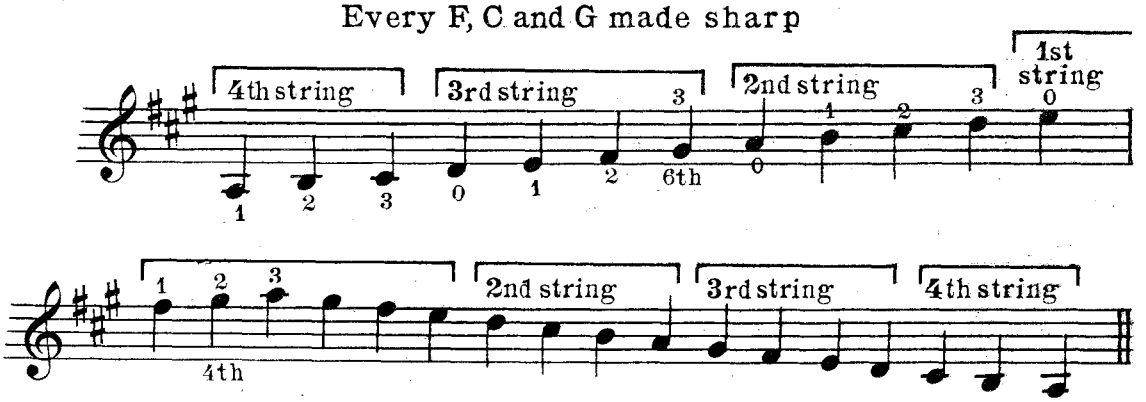
KEY OF F

My Old Kentucky Home

KEY OF G

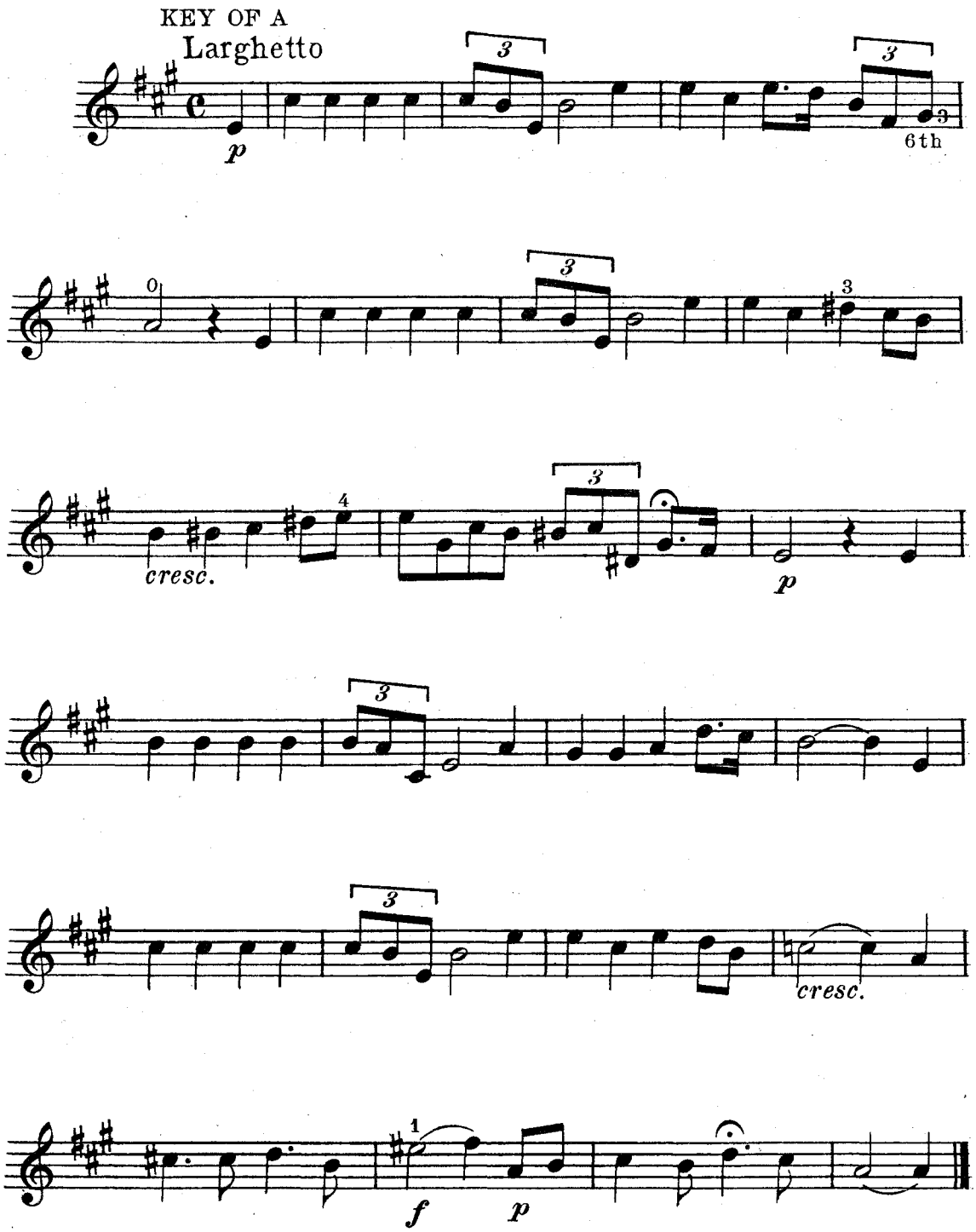
FOSTER

E.Z. Mand

Columbia, The Gem Of The Ocean

SCALE OF A MAJOR

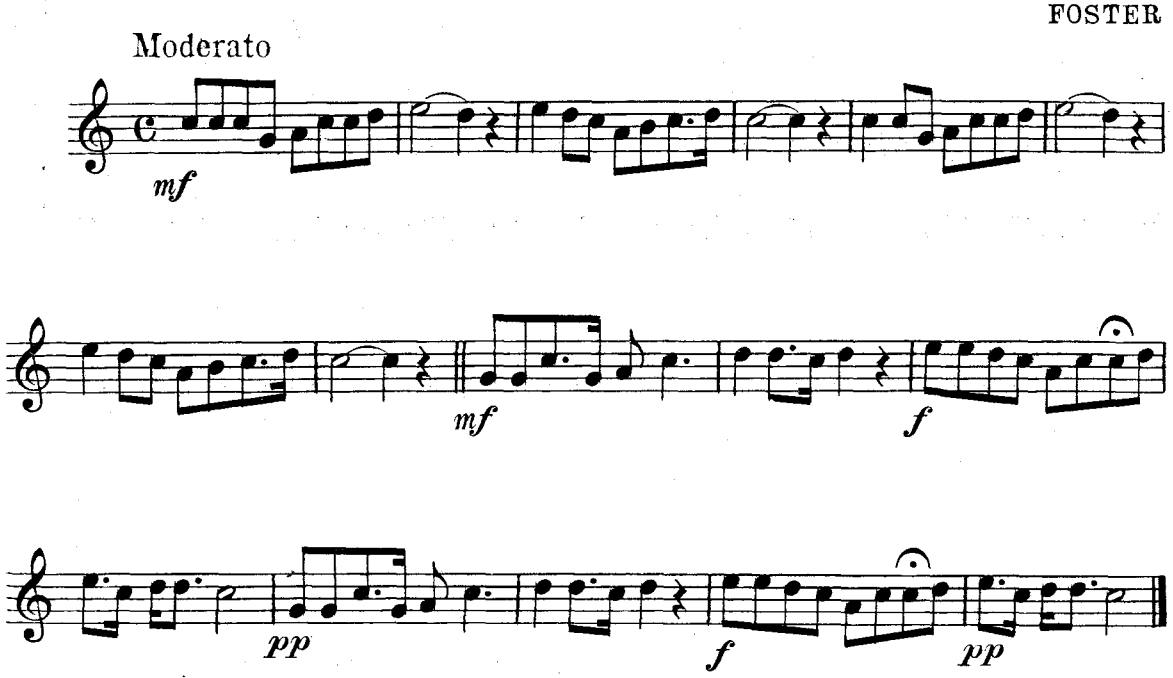
Every F, C and G made sharp



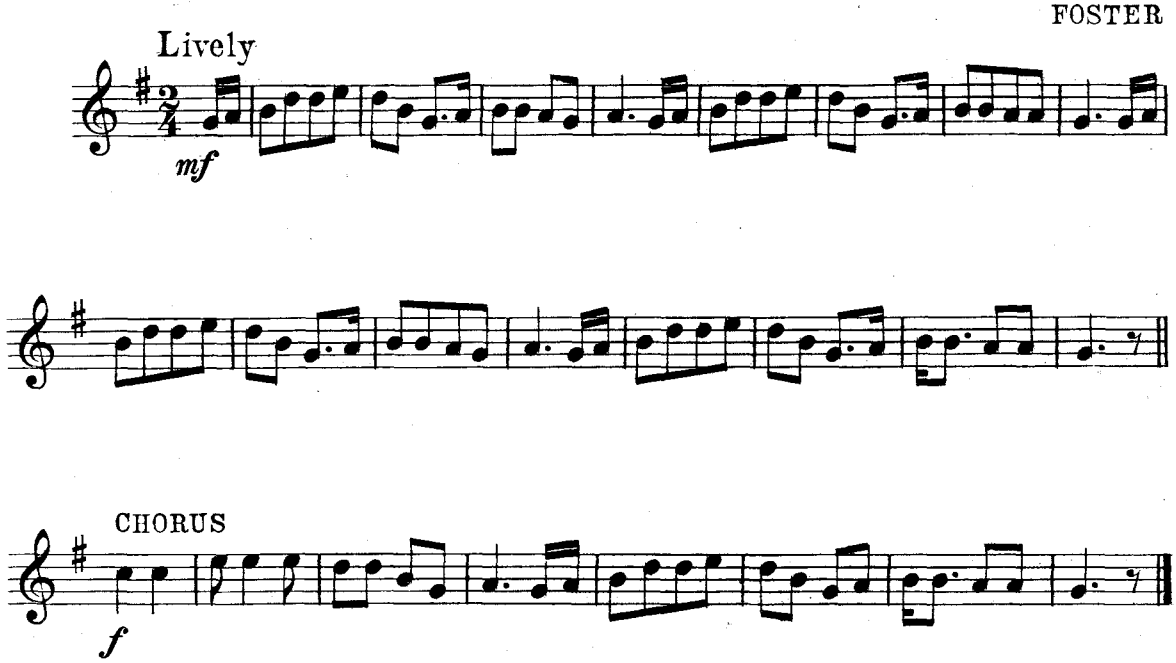
Heart Bowed Down

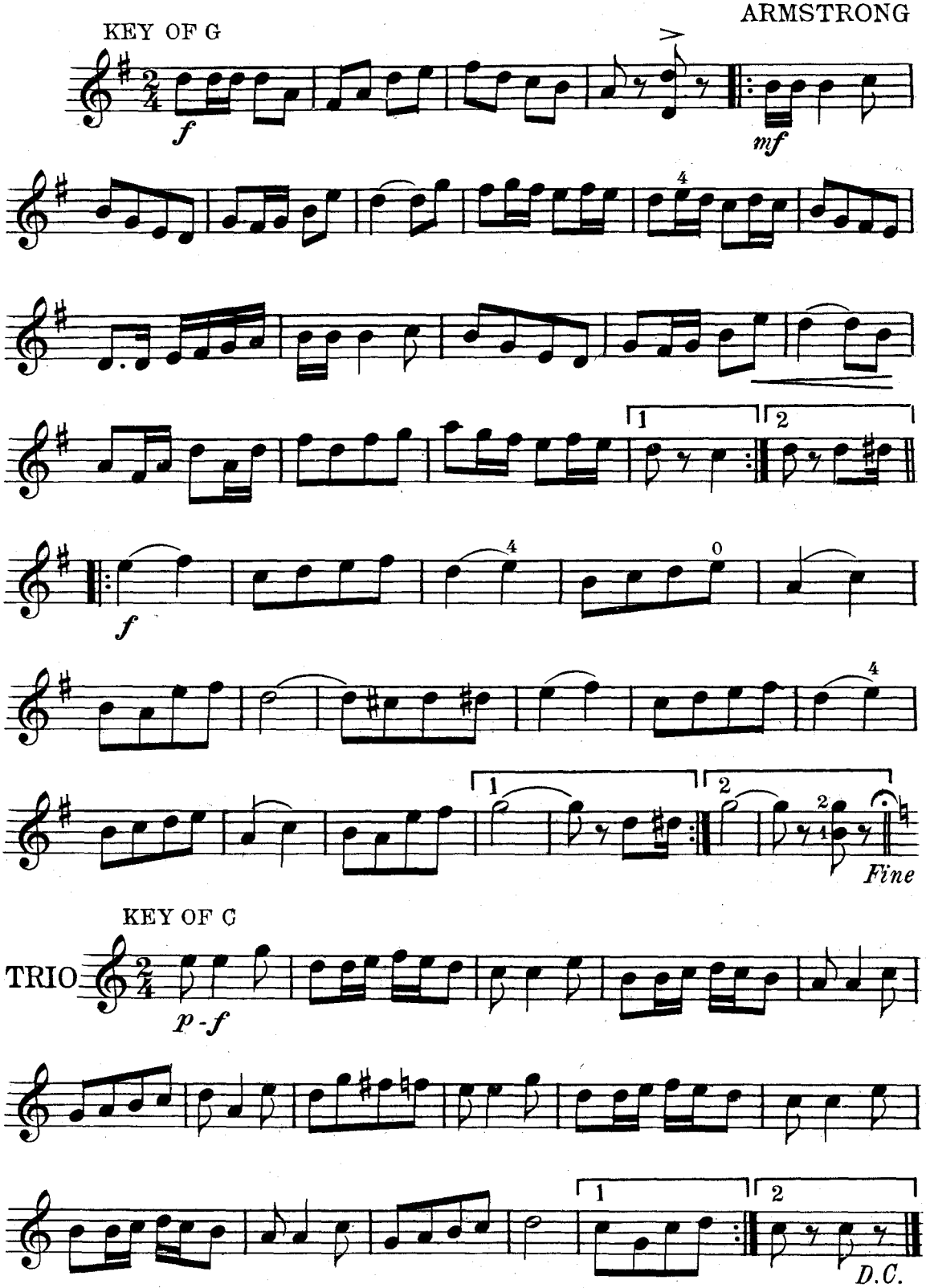
(From Bohemian Girl)

Nelly Was A Lady

FOSTER

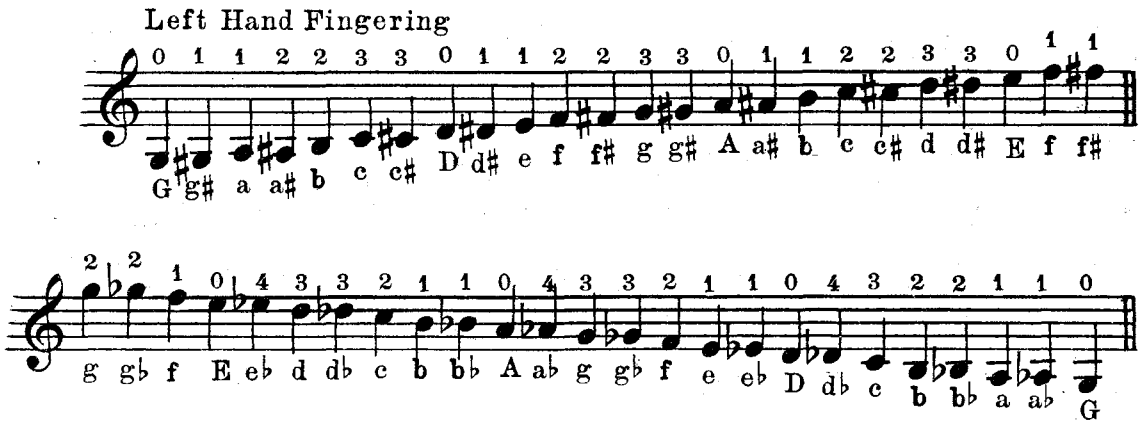


Oh! Susanna

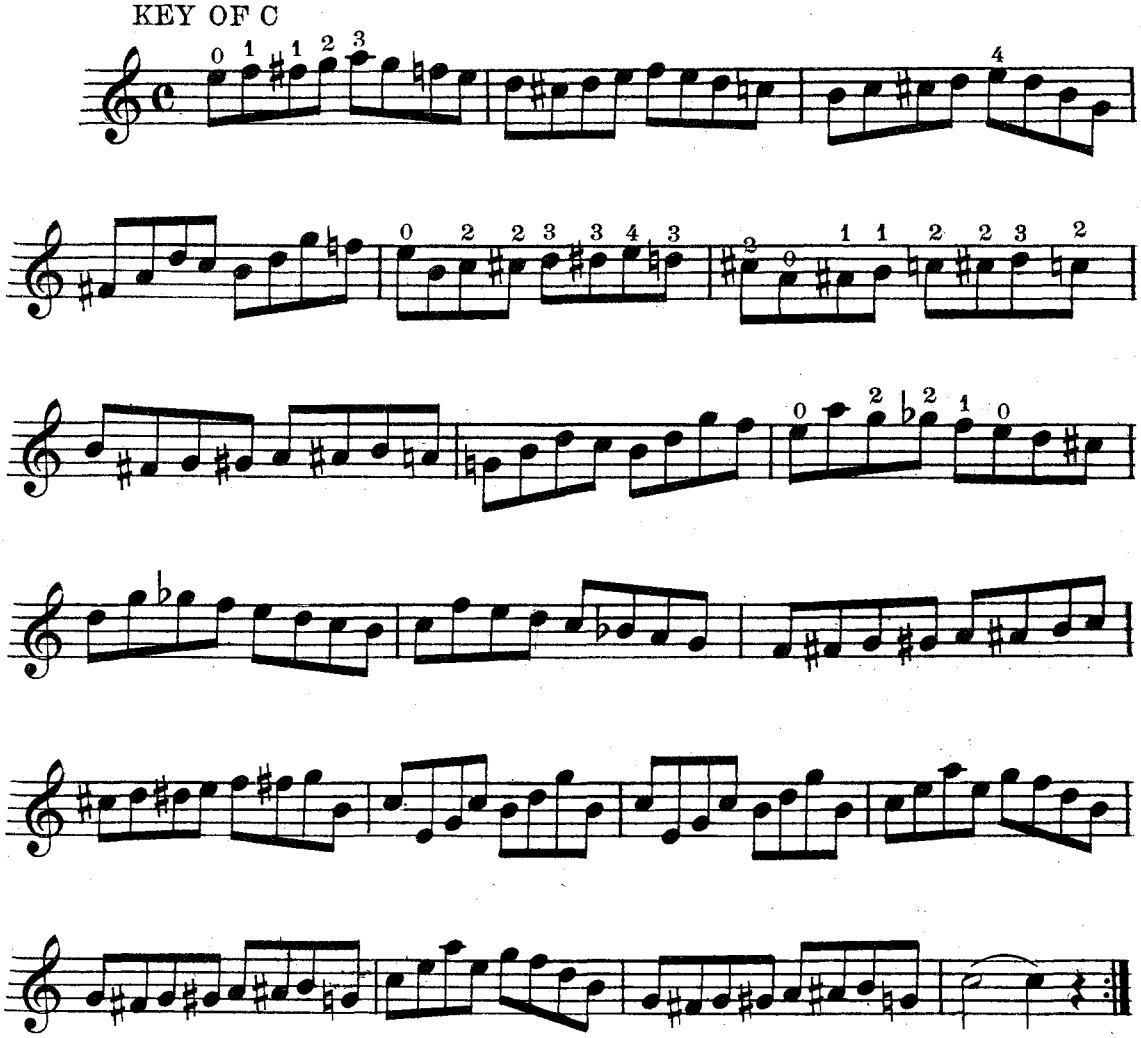
FOSTER

Lilliputian March

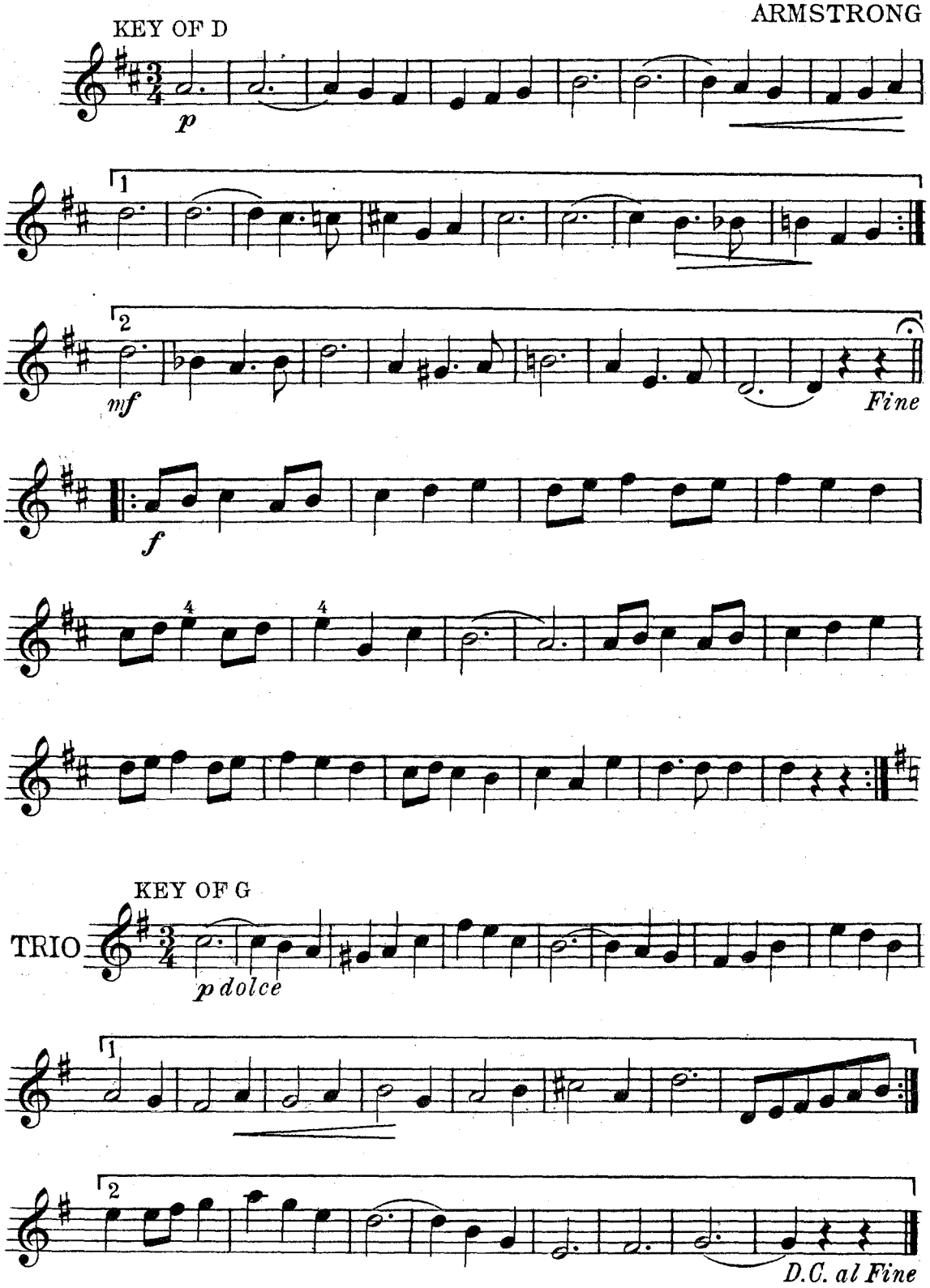
ARMSTRONG

CHROMATIC SCALE

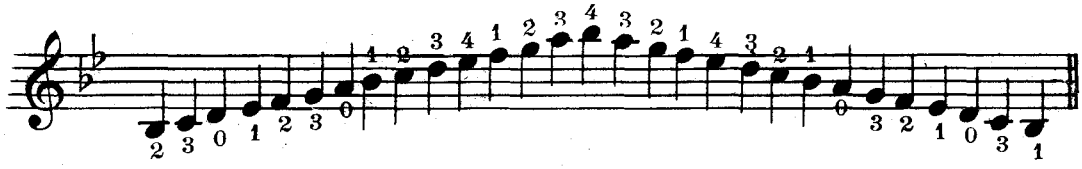
The chromatic scale given below shows the left hand fingering for sharps in ascending, and altered fingering for flats in descending.


Left Hand Fingering
0 1 1 2 2 3 3 0 1 1 2 2 3 3 0 1 1 2 2 3 3 0 1 1
G g# a a# b c c# D d# e f f# g g# A a# b c c# d d# E f f#
2 2 1 0 4 3 3 2 1 1 0 4 3 3 2 1 1 0 4 3 2 2 1 1 0
g gb f E eb d db c b bb A ab g gb f e eb D db c b bb a ab G

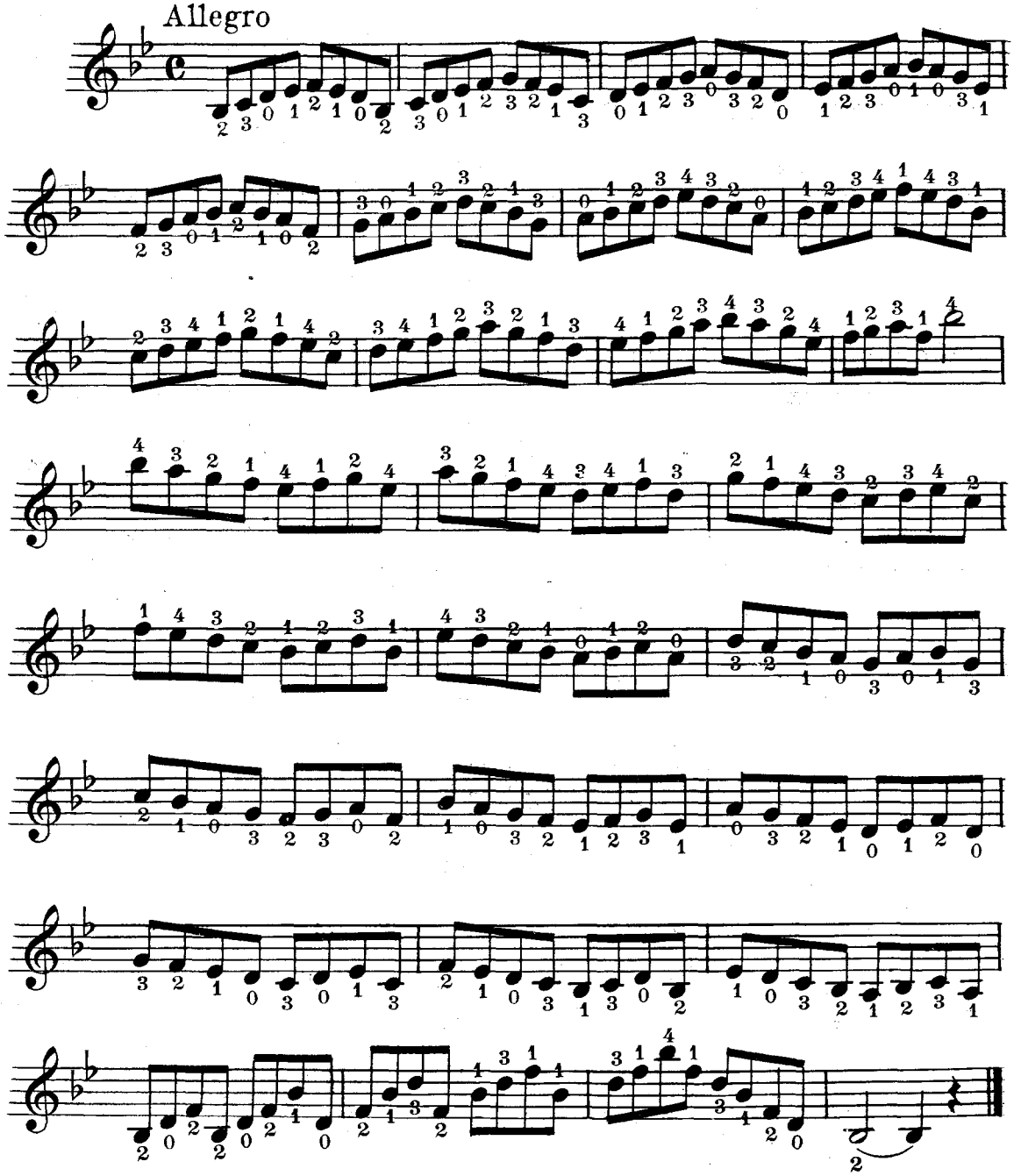
STUDY IN CHROMATICS

KEY OF C

Radio Waltz

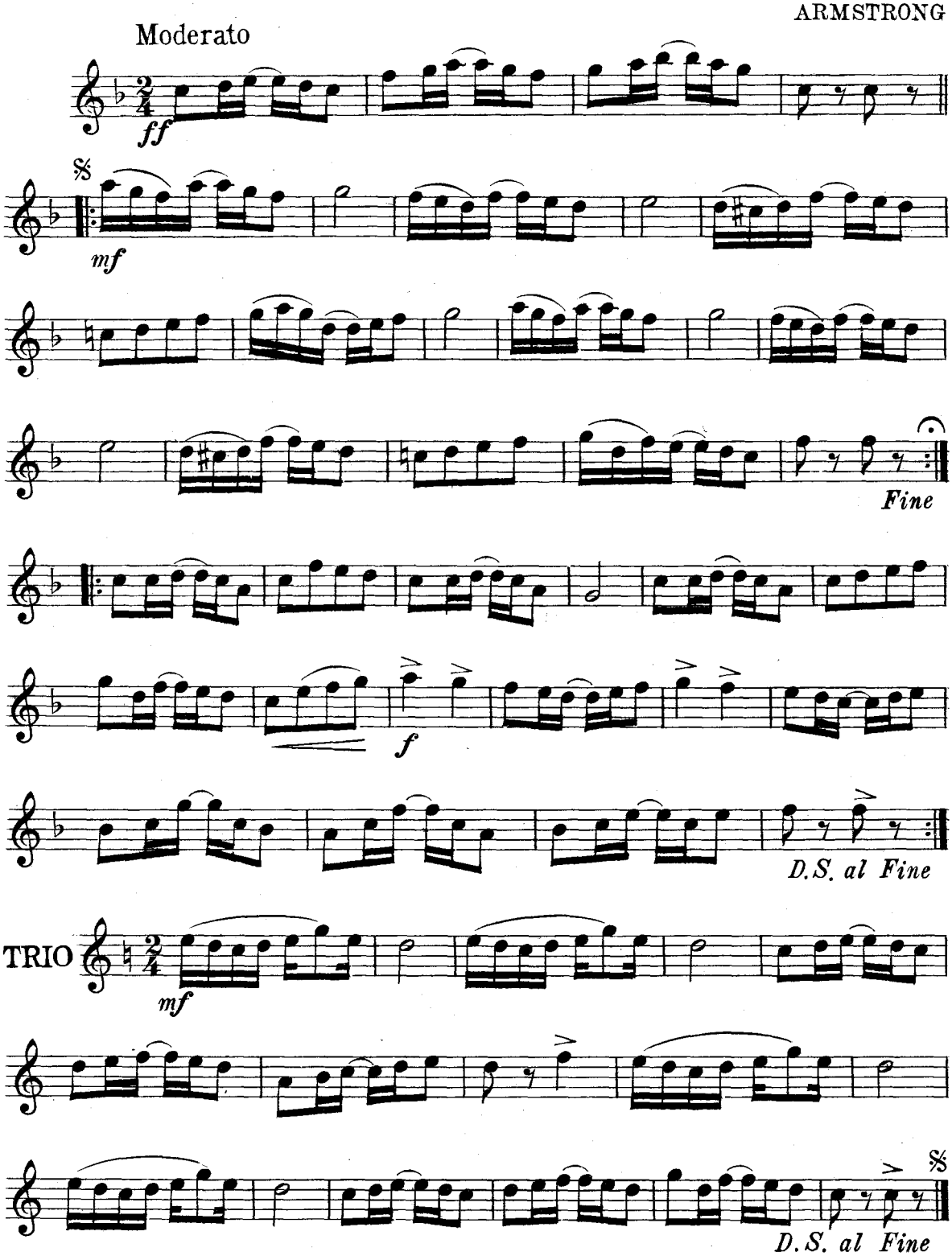
ARMSTRONG

SCALE OF B♭ MAJOR

Every B and E made flat

STUDY IN B♭ MAJOR

Allegro

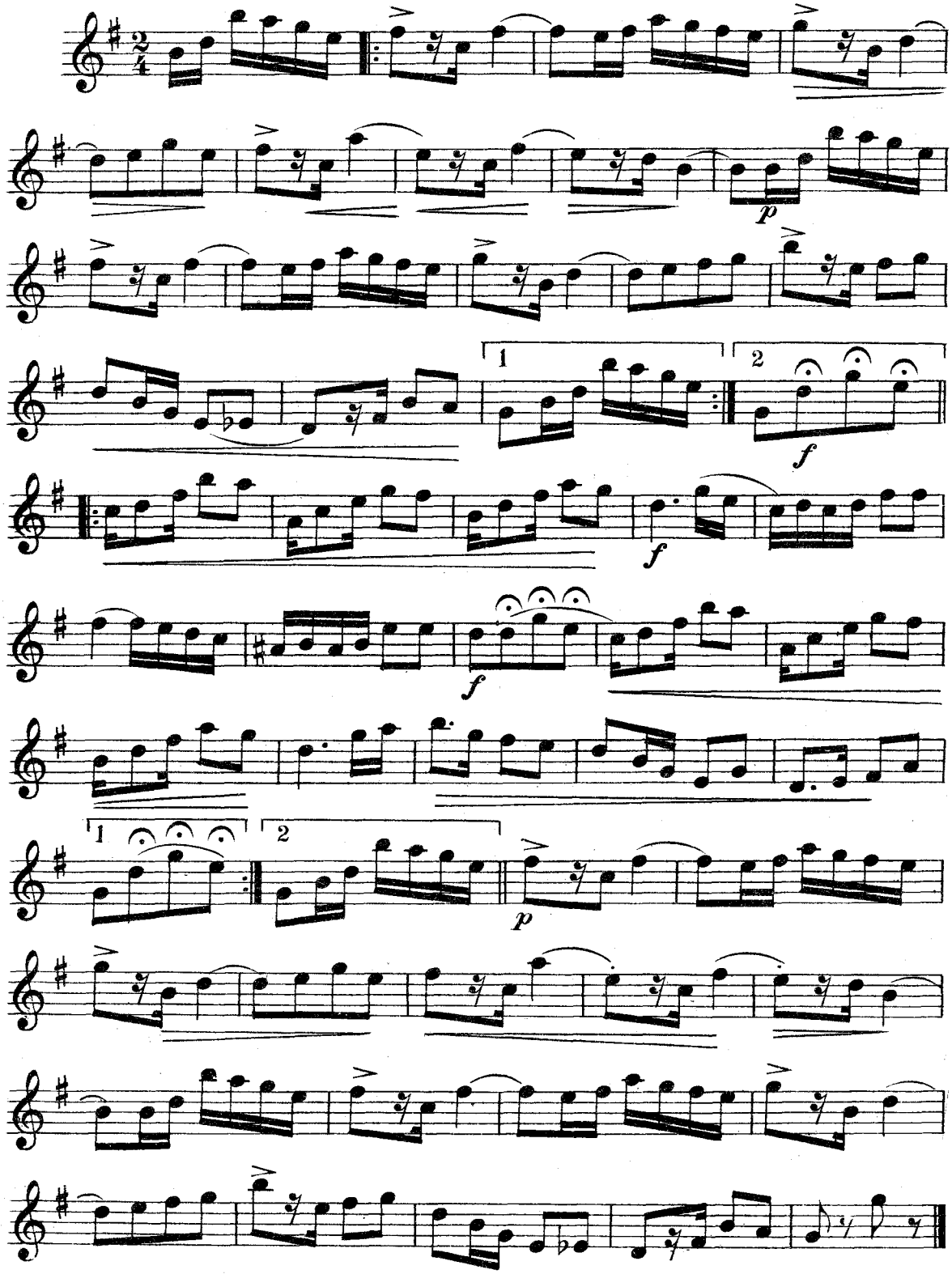


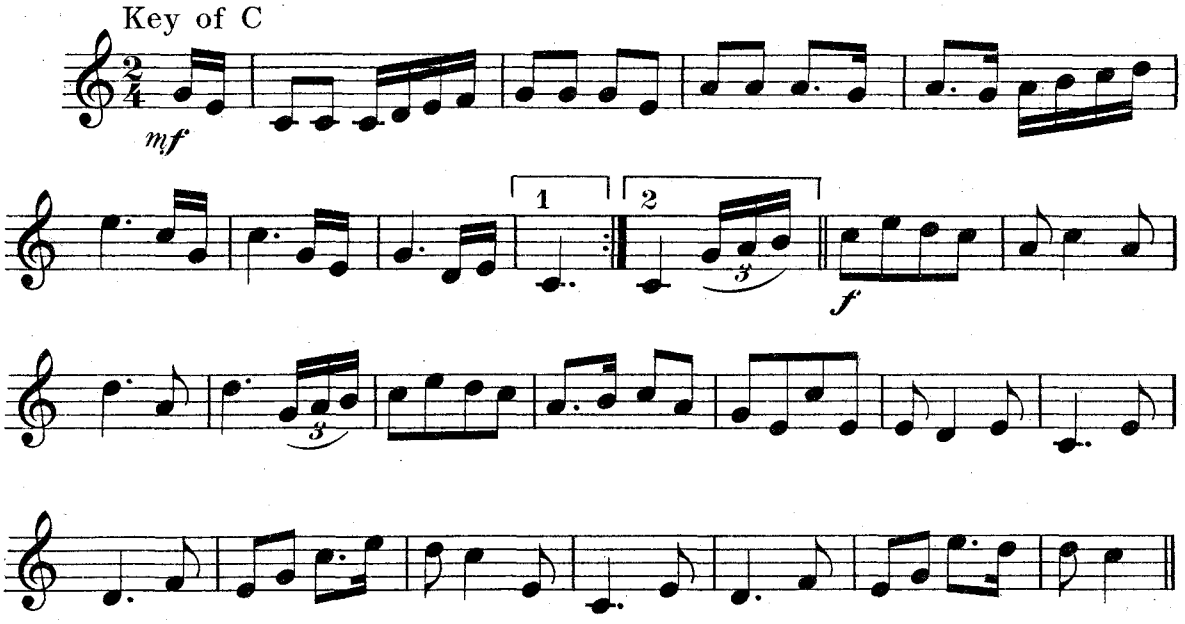
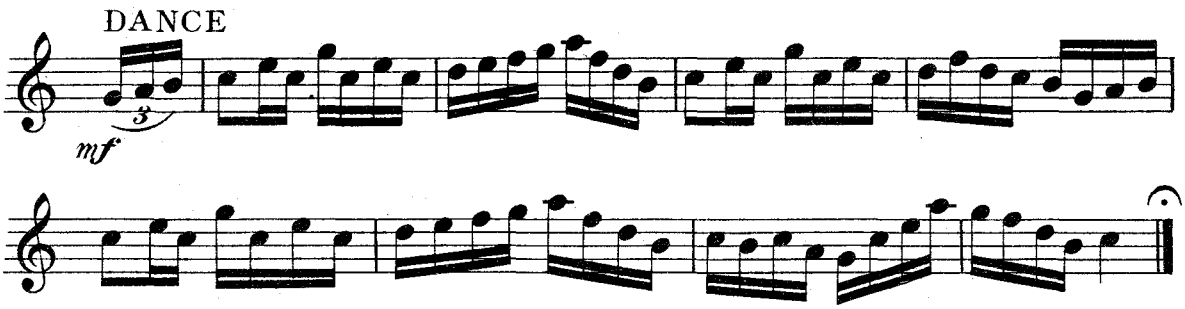
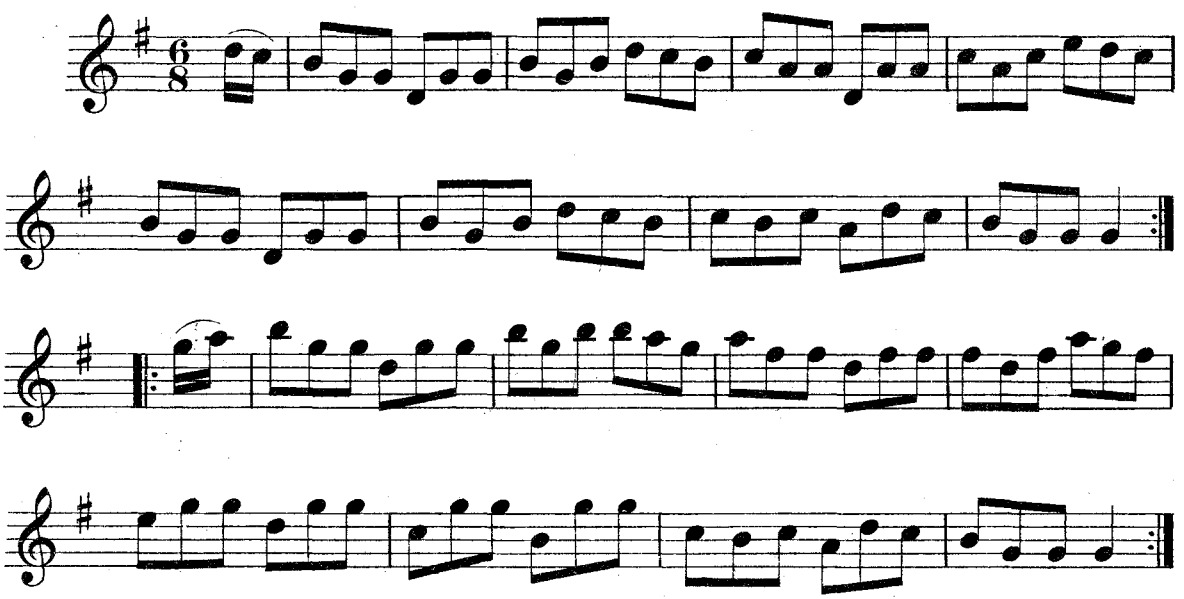
Jo-Jazz Rag

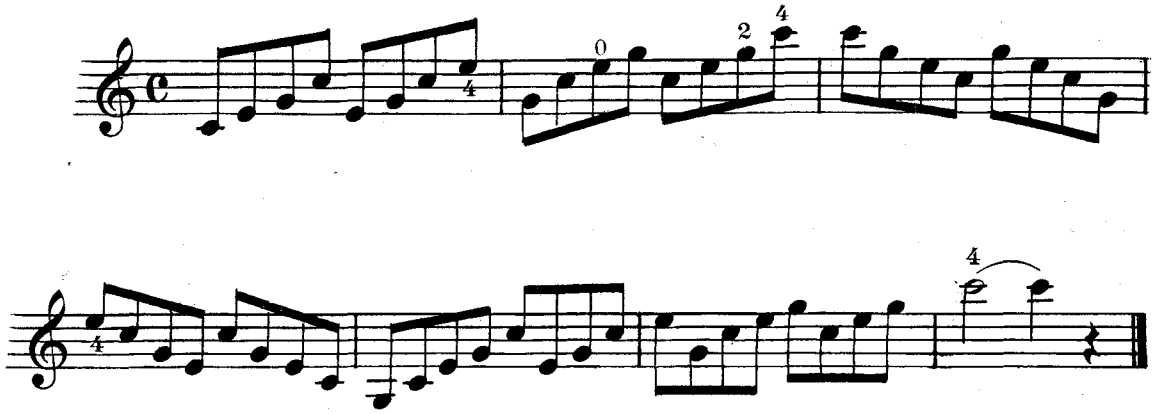
ARMSTRONG

Theamona

Spanish Dance

Andante

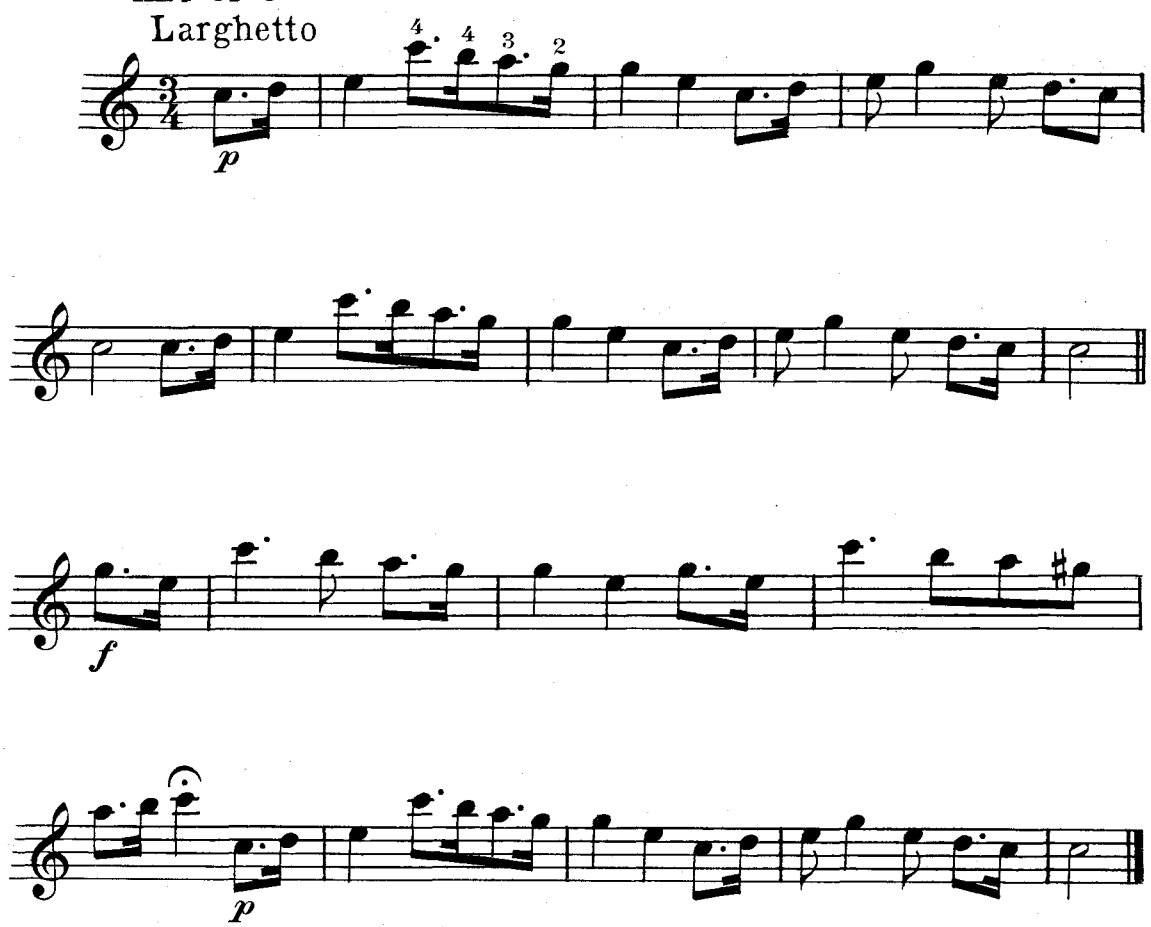
TED GOGGIN

Dixie

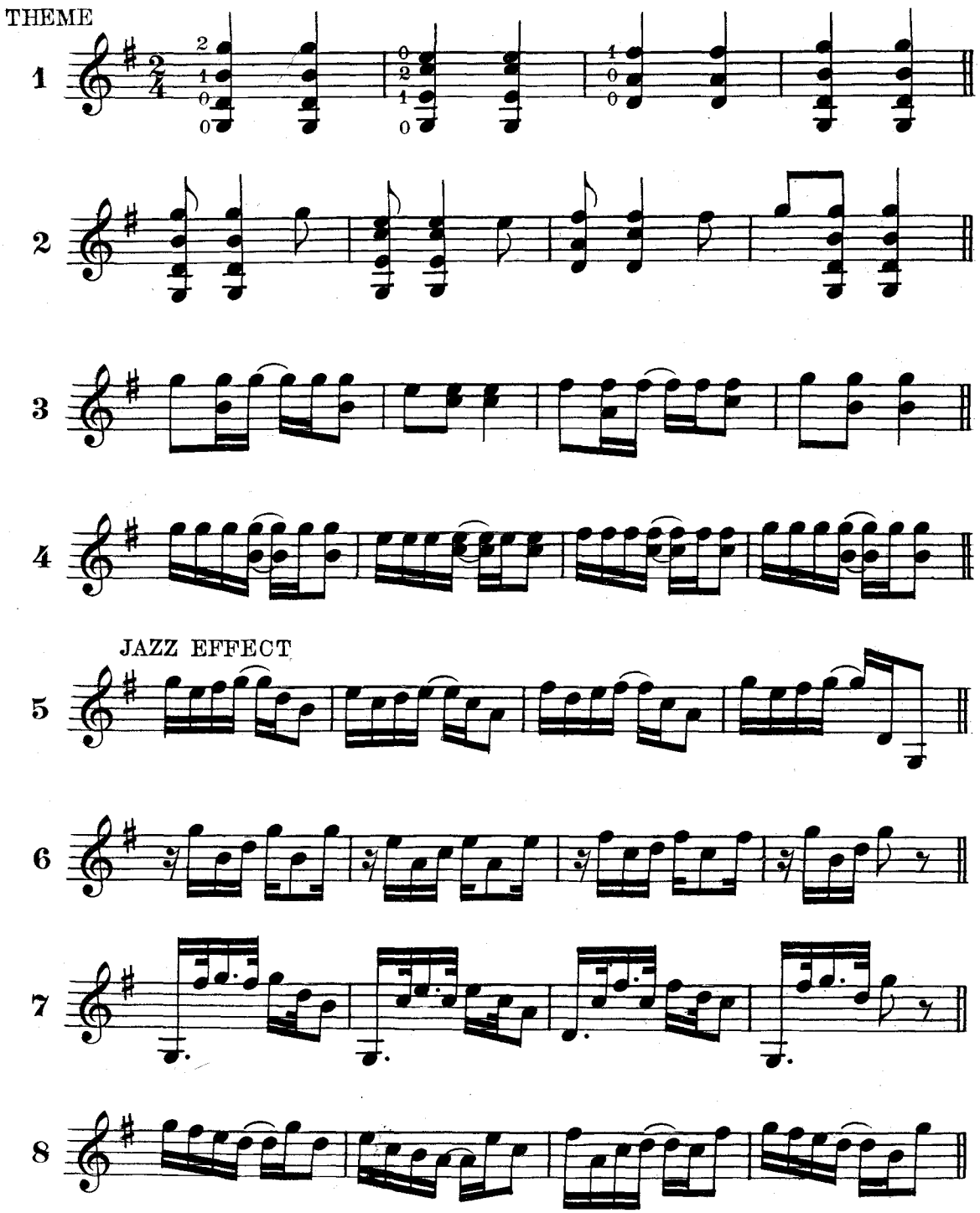
Key of C

DANCE

Irish Washerwoman

The eighth fret on the 1st string is high C. This note can be reached by the little finger of left hand without shifting from the first position.



Last Rose Of Summer

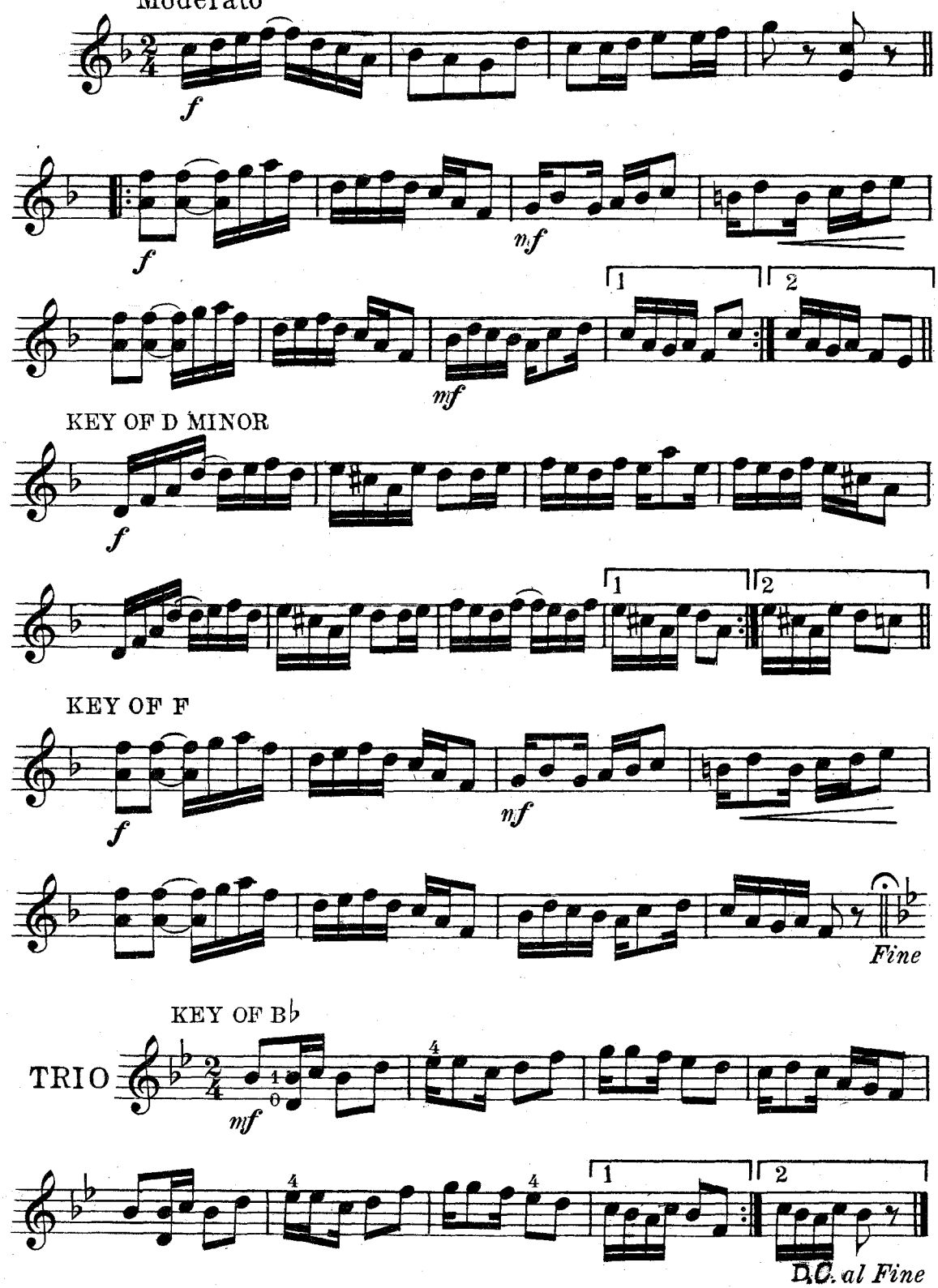
KEY OF C

Larghetto

Ragtime And Jazz

These are popular terms for describing what is called syncopation. Any melody can be played syncopated by merely changing the accented notes or altering the accented beats in a measure. Here are some examples.

Donegal Rag

KEY OF F

Moderato

ARMSTRONG

PLAY-EASY

Chords and Accompaniments

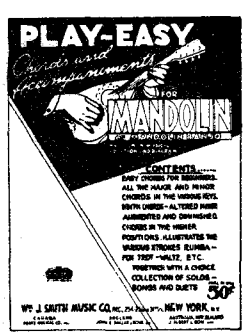
—for—

MANDOLIN

—or—

MANDOLIN BANJO

Written in MUSICAL NOTATION and DIAGRAM



Contents

EASY CHORDS FOR BEGINNERS . . .
ALL THE MAJOR AND MINOR CHORDS IN THE VARIOUS KEYS . . .
NINTH CHORDS-ALTERED MINOR.
AUGMENTED AND DIMINISHED . . .
CHORDS IN THE HIGHER POSITIONS

Illustrates the Various Strokes - RUMBA - FOX-TROT - WALTZ etc. with a Choice Collection of SOLOS - SONGS and DUETS.

Price 50¢ in U. S. A.

ASK YOUR DEALER FOR THESE **WM. J. SMITH MUSIC CO. Inc. PUBLICATIONS**

YOU'VE HEARD THEM ON YOUR RADIO!

NOW YOU CAN BUY THEM FOR YOUR FAVORITE INSTRUMENT!

"VICTOR HERBERT"

Successes

ESPECIALLY ARRANGED AS INSTRUMENTAL NUMBERS FOR

MANDOLIN SOLO
and 2nd Mand. Obligato
with Reg. Guitar Acc.

Contents

I'M FALLING IN LOVE WITH SOMEONE
(Naughty Marietta)

JUST FOR TO-DAY
(The Ameer)

BECAUSE YOU'RE YOU
(The Red Mill)

CUPID WILL GUIDE
(The Viceroy)

GYPSY LOVE SONG
(The Fortune Teller)

TO THE LAND OF MY OWN ROMANCE
(The Enchantress)

LOVE IS BEST OF ALL
(Princess Pat)

THINE ALONE
(Eileen)

EVERY selection in this folio is a gem. Each selected from one of his famous, well known musical productions. Think of the joy of playing the tuneful, melodic melodies of Victor Herbert, the most successful, and most beloved American Composer of modern times. Published in five books as follows:—

TENOR BANJO SOLO and 2nd T. B. (Chords) with Piano Acc.
HAWAIIAN GUITAR SOLO and H. G. Acc. (Chords) Musical Notation and Diagrams
MANDOLIN SOLO with 2nd Mandolin Obligato and Guitar Acc.
GUITAR SOLO and Accompaniment (Plectrum or Finger Style Playing)
PIANO ACCORDION (Chromatic Style)

The Tenor Banjo, Piano Accordion, Mandolin and Guitar are written in the same key, so they can be played together. The special arrangement of the Hawaiian Guitar does not permit its use for ensemble playing. These are the only volumes published, devoted exclusively to the Fretted Instruments. These noteworthy compositions should be placed on every program you render. Each number will be played over and over, and with greater enthusiasm and enjoyment each time. In addition to the arrangements, there is printed in each book, an inspiring story of the life of Victor Herbert. We invite you to obtain a copy of this unusual folio and enjoy the many happy moments it will bring you.

PRICE, $1.00 each book

No. 35 For Sale Only in U. S. A. and Canada

SMITH'S FOR THE BEST IN FRETTED INSTRUMENT MUSIC

ASK YOUR DEALER FOR THESE **WM. J. SMITH MUSIC CO. Inc. PUBLICATIONS**

AS FEATURED OVER THE RADIO BY
PAPPY, ZEKE, EZRA and ELTON
The
Ozark Mountaineers

EVERYBODY! PLAYS AND SINGS THE Lonely Mountaineer's *Album of* MOUNTAIN BALLADS *and* COWBOY SONGS

25 Original Songs Arranged for Voice
HAWAIIAN GUITAR HARMONICA PIANO BANJO
VIOLIN-MANDOLIN SAXOPHONE GUITAR UKE
C-Melody

SIZE 9 x 12 — **Price 50 cents** — 60 Pages

NOTE: HAW. GUITAR, GUITAR AND UKE ARRANGEMENT IN DIAGRAM FORM ONLY

The Greatest Folio of Its Kind Ever Published

SMITH'S COLLECTION OF MOUNTAIN BALLADS *and* COWBOY SONGS

THIRTY SONGS! THIRTY HITS!
ALL RADIO FAVORITES
Each Song with the Following Arrangement:

UKE CHORDS
VOICE
PIANO

HAWAIIAN
GUITAR
SOLO

VIOLIN or MANDOLIN
GUITAR ACC.

The contents include such hits as:—

* RED RIVER VALLEY * HOME ON THE RANGE * FRANKIE and JOHNNY *
* BURY ME OUT ON THE PRAIRIE * THE TENDERFOOT * HALLELUJAH I'M A BUM *
* THE DYING COWBOY * WHOOPIE TI YI YO GIT ALONG LITTLE DOGGIES *

Size 9 x 12 — **Price 75 cents** — 60 Pages

SMITH'S FOR THE BEST IN FRETTED INSTRUMENT MUSIC